THE CATALOGUES OF THE ANNUAL LOAN EXHIBITIONS OF THE ROYAL ACADEMY OF ARTS 1870-1976

Published on microfiche by:

Chadwyck-Healey Ltd
20 Newmarket Road
Cambridge CB5 8DT
England

Somerset House
417 Maitland Avenue
Teaneck, NJ 07666
USA

Date of publication and production of master: 1978

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is identified by a three-part serial number. The first part of the serial number designates the sales list in which the title was first announced. The second part indicates the agent of publication i.e. the museum, gallery or organisation that was responsible for the publication of the catalogue. The third part of the serial number is the number allotted to that title.

Copyright, microfiche edition: Royal Academy of Arts, London, and Chadwyck-Healey Ltd, 1978.

Location of original: Courtauld Institute of Art, 20 Portman Square, London.

Technical data:

Producing laboratory: Chadwyck-Healey Ltd, Cambridge, England.

List 15

Z5054

FUTURISMO
1909-1919

Exhibition of Italian Futurism

L LONDON: Royal Academy - Writer

FUTURISMO
1909 - 1919
Exhibition of Italian Futurism

1973

Organised by Northern Arts and the Scottish Arts Council
Hatton Gallery, University of Newcastle, Newcastle upon Tyne, Nov 4th–Dec 8th 1972
Royal Scottish Academy, The Mound, Edinburgh, Dec 16th 1972–Jan 14th 1973

Giacomo Balla
The Rhythm of the Violinist (1912)

25054

COURTAULD INSTITUTE

73.212 (2nd copy)

Foreword

This exhibition is remarkable for many reasons. It is the first time a major review of the Italian Futurists has been held in Britain for over sixty years. It is the first time that Northern Arts and the Scottish Arts Council have joined forces to mount a large international exhibition. This co-operation has made possible the showing in Newcastle and Edinburgh of an exhibition of a size and quality rarely seen outside London.

Shortly after these two bodies decided to go into Europe artistically, the British Government decided to follow their example politically, so that the exhibition becomes part—and a very important part—of Britain's celebrations on entering the European Economic Community.

A great debt of gratitude is due to the artists, lenders, organisers, cataloguers, and many others listed elsewhere, but may I add a special word of thanks to the University of Newcastle upon Tyne and the Royal Scottish Academy for housing the exhibition, and to the Italian Government and the 'Fanfare for Europe' Committee, which have joined with Northern Arts and the Scottish Arts Council in financing it.

The exhibition is a splendid example of European co-operation, and I hope as many people as possible will see and enjoy it.

Alexander Dunbar
Director, Scottish Arts Council

With the birth of the 20th Century and the emergence of the new technological society with its aeroplanes, motor-cars, trams, telephones, noise and speed the Futurists enthusiastically declared, 'Our hands are free enough and pure enough to start everything afresh . . . there can be no modern painting without the starting point of an absolutely modern sensation, and none can contradict us when we state that *painting* and *sensation* are two inseparable words. If our pictures are Futurist, it is because they are the result of absolutely Futurist conceptions, ethical, aesthetic, political and social.'

Not since the 5th March 1912, at the Sackville Gallery in London, have the British public had the opportunity to see and assess Futurism for themselves. This major international exhibition provides this chance and attempts to demonstrate that the movement was one of the most powerful and influential of this century. It set the 'style' that many later movements were to mimic with their manifestos, declamations, and other ways of communicating that were first pioneered by the Futurists.

Moreover, we have attempted for the first time on such a scale to present this movement as a *whole* by including important articles in this catalogue on the painting, manifestos, architecture, theatre, literature, photography, cinema and music. Futurist 'Synthetic Theatre' is also represented at a number of Futurist evenings or *serata*. We are most grateful to Caroline Tisdall and Angelo Bozzolla who have compiled and researched this exhibition, to Hugh Shankland and all those in Italy and the United Kingdom without whose co-operation and advice this exhibition would have been impossible.

Ian Barker
Exhibition Organiser, Northern Arts.

Acknowledgements

Financial Support:
Italian Government, British European Airways, Banco Popolare di Novara.

Private Collections:
Paride Accetti, Luce+Elica Balla, Anselma Caledoni-Sant'Elia, Francesco Cangiullo, Massimo Carrà, Gerardo Dottori, Eric Estorick, Giuseppe Fedrizzi, Antonio Forchino, Nino Franchina-Severini, Arnaldo Ginna-Corradini, Mena Joimo, Riccardo Jucker, Aldo Leone, Gianni Mattioli, Bruno Mattedi, Gabriele Mazzotta, Ico Parisi, Ala Pratella, Alessandro Prampolini, Elisabetta Ruberl, Vanni Scheiwiller, Michael Spens, Giuseppe Sprovieri.

Galleries and Museums:
Como, Museo Civico; Florence, Galleria Michaud; The Hague, Gemeentemuseum; Milan, Civica Galleria d'Arte Moderna; Milan, Civico Gabinetto dei Disegni; Milan, Galleria Annunciata; Pisa, Istituto di Storia dell'Arte; Prato, Galleria d'Arte Falsetti; Rome, Galleria dell'Obelisco; Rovereto, Museo Depero; Turin, Galleria La Bussola.

Libraries:
Chelsea, School of Art Library; Florence, Kunsthistoriches Institut; Glasgow, University Library; Hull, University Library; Oxford, Taylor Institution; Reading, University Library; Warwick, University Library.

In addition to the many people both in Britain and in Italy, we would particularly like to acknowledge the following:
Prof. Guido Almansi, Prof. Umbro Apollonio, Paolo Belforte, Luciano Caramel, Paul Cooper, Julie Dashwood, Prof. Filippo Donini, Consigliere Paolo Galli, John Golding, David Hutchinson, John and Lesley Milner, Angelo Paccagnini, Judith Rawson, Prof. Kenneth Rowntree, Lotte Shankland, Shirley Vinall, Sandie Wake, John C. G. Waterhouse.

Contents

		page
Introduction	**Massimo Carrà**	
Futurist painting and sculpture	**Angelo Bozzolla and Caroline Tisdall**	1
Extracts from the manifestos	**Introduced and selected by John Golding**	21
Futurist architecture	**Luciano Caramel**	57
Futurism in literature and the theatre	**Hugh Shankland**	69
Futurist cinema and photography	**Caroline Tisdall and Hugh Shankland**	91
Futurist music in historical perspective	**John C. G. Waterhouse**	93
CATALOGUE TO THE EXHIBITION	**(painting and sculpture)**	105
	(documents)	139

Boccioni
Unique Forms of Continuity in Space (1913)

Introduction

The Idea of Art and the Idea of Life
Massimo Carrà

Unreserved commitment to the values of existence and faith in the creative capacity of man (two characteristic attitudes of the Italian Futurists) extend beyond the act of artistic expression to define and condition a vision of the world. Unlike other aesthetic revolutions of our century—Cubism and abstraction for example—Futurism inclined towards lifestyle, and, by attempting to equate art, life and society, to concern itself with all areas of existence not simply as an aesthetic force but as a moral and even political one. This is the key factor in Futurism and the value it had as a liberating revolt, glimmers of which are still effective today.

Although the personalities of the major Futurists, their cultural and social backgrounds, their artistic education, even their poetic visions, were quite distinct from each other, they had in common this impassioned determination to bring art up to date with life which was fast being altered by economic, social and political developments between the end of the nineteenth century and the dawn of the new century: a genuine transformation that was destined to bring about a radical change on the old peasant face of the country.

This new condition was clearly perceived by the young artists who gathered round F. T. Marinetti in 1910. They saw too the need for an analogous and distinctive renewal in art forms. In the initial painting Manifesto of 11th February 1910, Boccioni, Carrà, Russolo, Balla and Severini do not mince words: 'We declare that the triumphant progress of science has determined in mankind changes so deep that they gouge out an abyss between the docile slaves of the past and we who are free, we who are sure of the radiant magnificence of the future. For other countries, Italy is still a land of the dead, an immense Pompei whitened with sepulchres. But Italy is reborn, and political revival is followed by intellectual revival. In the land of the illiterate, schools are multiplying; in the land of sweet-do-nothing, there already roar innumerable factories; in the land of traditional aesthetics, there soar into flight inspirations of dazzling novelty.'

It is from these demands for an art that would interpret by means of the most extreme subjective feeling the new state of the community (more, a full awareness of the dialectical interdependence of art and life) that Futurism's tone of harsh polemic derives. From this too stems its aspiration to actively intervene in every realm of man's expression.

Futurism was an essentially Italian cultural phenomenon, linked to particular historical and intellectual circumstances. One may still be impressed that it emerged in a country that was still only in the initial stages of a truly modern evolution, and at a moment in which art was for the most part still paralysed by the naturalistic formulae of the late nineteenth century. But it should be borne in mind that at that time in Italy there were other forces fermenting that were not provincial, and which centred around Symbolism and Decadence, materialism and spiritualism. These young artists had already experienced this turmoil and had cast their eyes beyond the frontiers of Italy. Thus they were ready to grapple with issues that were raging in other European centres, particularly French art after Impressionism and the Austro-German Secession. 'Plastic dynamism', 'simultaneity of the image', 'compenetration of planes'—ideas directly inspired by meditation on modern life—were therefore bound to find an up-to-date language to suit their purpose.

Both these innovatory theories of the Futurists and their expressive technical means led swiftly to exchanges with other young forces outside Italy: a mutual relationship of give and take with the Cubists, the 'Blaue Reiter', the Russian avant-garde and subsequently with the Neoplasticists.

Now that the perspective of time permits an historical evaluation one of Futurism's merits is seen to be that of putting the figurative arts of Italy, after a long interval, back on an international circuit. This comprehensive exhibition brings to the British public, works of a high standard, many not seen in this country before. It offers not only a unique critical contribution to the knowledge of the artistic phenomena of our century, but also confirmation of a vital presence in European culture.

Futurist painting and sculpture

Angelo Bozzolla and Caroline Tisdall

Marinetti seated in front of Russolo's painting the 'Solidity of Fog'

WE SHALL SING THE LOVE OF DANGER, THE HABIT OF ENERGY AND BOLDNESS . . . .

THERE IS NO MORE BEAUTY EXCEPT IN STRIFE.

With tones of strident aggressiveness F. T. Marinetti launched his Futurist Manifesto in *Le Figaro* on 11th February 1909. Speed, danger, conflict, and love of the machine as symbol of the new century: these were to be the weapons of the most pugnacious moment in the history of art.

Not that its impetus was restricted only to art, or confined to Italy. Marinetti was an archetypal twentieth century impressario figure—his aim was to spread the disruptive dynamite of Futurism throughout the Western world and through every field of human activity: cultural, social and political. To some extent he undoubtedly succeeded: the influence of his movement was to be felt in Russia, England, the United States, Poland, even Japan. The results in each country, and political tendencies, too, were to be radically different: the historical context was an essential feature of Futurist manifestations. Looking back in the twenties from the extreme right wing Marinetti could greet Lenin and the Russian Futurists: 'All futurist movements are autonomous. Each people had, or still has, its own passatism to overturn. We are not Bolsheviks because we have our own revolution to create.'

Ironically enough, the eclipse of Futurism as a vital force was the holocaust of the First World War, its shadow the shadow of a generation: the rise of Fascism to which the didactic nationalism of the movement had contributed. The traditional and well-loved role of the man of culture as a gentle, tolerant humanitarian had been reversed.

The tone of Futurism was initially highly romantic and their accusations at times may seem overstated, but the cause lies in a very specific historic position. In spite of the weight of history, Italy though 'seeped in romanticism' was, as Marinetti said, politically speaking, a very young nation, united only in 1870. Only with the beginning of the new century had the country begun to shake itself free of the stifling results both of the Vatican and of foreign domination. With the emergence of potential industrial power and the growth of industrial cities like Milan and Turin, a new consciousness at every level of society was born: political and cultural.

As far as contemporary culture was concerned, the glorious past of Rome, Florence and Venice had taken a heavy toll. Italy truly was in need of delivery from its 'canker of professors, archaeologists, cicerones and antiquaries'. The situation in the visual arts was as barren as any. The progressive and original approaches of the few courageous artists of the previous generation had been met with a hostility that was nothing short of destructive. The impressionist researches of the Tuscan Macchiaioli, the socially involved works of Pelizza da Volpedo, and the sculptural innovations of Medardo Rosso (see illus.) had all been passed over for the soapy neo-classical monument and 'titillating little pictures' as Balla, a founder member of the Futurist movement, described them. His fellow Futurist Boccioni put the question: 'We have seen the political attempt, but when will we have the artistic one?'

Several years before Marinetti's explosive manifesto of 1909 there had in fact been attempts to confront this dilemma, in the fields of literature and philosophy. A group had, for instance, grown up in Florence in the first years of the century, centred round the philosopher Giovanni Papini and the literary reviews *Leonardo* and *La Voce*. The incisive and critical tone of these can be seen as precursors of Futurist ferocity, and Papini was later to become one of its most fiery adherents.

But the uniqueness and importance of the impact of Futurism on slumbering Italy stems directly from the character of Marinetti. His energy was unlimited—'the Caffeine of Europe' they dubbed him in Paris—and his talent for improvised organisation on the scale of a presidential election was extraordinary by any standards. His origins were shady: 'nourished at the breast of a Sudanese wetnurse', his father, a lawyer by profession, is legendarily reputed to have made his considerable fortune in the white slave trade in Alexandria. Culturally and linguistically his roots were French, and both the bombastic tone of his early poems and plays, and his fascination with the romance of the machine, have their roots in French writers as various as Alfred Jarry and Jules Romains.

But nationally he felt himself to be profoundly Italian, with all the love of a voluntary exile. In the spirit of a cultural crusader he had been among the first to introduce the work of Baudelaire, Rimbaud, Verlaine, Mallarmé, Kahn, Fort and Verhaeren to the Italian public, a crusade he continued in his magazine *Poesia*. But this was to prove too restricted: his ultimate aim became 'to dictate our first testament to all lively men on the face of the earth'.

Having launched the Manifesto in Paris, the cultural prestige centre of Europe, Marinetti set about constructing his group in Milan. At first the tone, like that of the Manifesto, was principally literary, still based round *Poesia*, and his collaborators were the poets Palazzeschi, Lucini, Buzzi, Govoni, etc. The method of diffusion of

Medardo Rosso
The Bookmaker (1894)

Russolo, Carrà, Marinetti, Boccioni and Severini in Paris (1912)

Futurist ideas was obviously crucial. Since Marinetti realised that in Italy at that time the theatre was more of a popular attraction than poetry reviews, the concept of the Futurist 'serata' was quickly evolved: a mixture of declamation, agitation and showmanship designed to leave no spectator indifferent. (See literature and theatre section pp. 61–89.)

A year later a group of painters was formed under the banner of Futurism: in January 1910, according to Palazzeschi, there appeared in Marinetti's home four silent men, dressed in black, uniformly mysterious. These were Umberto Boccioni, Carlo Carrà, Luigi Russolo, and a fourth who disappeared equally mysteriously soon after . . . . The first manifesto they were to draw up was declaimed in the Teatro Chiarella in Turin in March 1910. This was a disruptive attack on tradition in Futurist style, but was followed up by another, technical, manifesto that tackled the problem from a more constructively painterly point of view. (See manifestos section pp. 21–56.)

Boccioni
Self Caricature (1912)

Boccioni
Caricature of Carrà (1912)

The three Milanese painters had been reinforced by the adherence of Gino Severini from Paris and Giacomo Balla from Rome, and it was these five artists who were to forge the main body of Futurist art, though it should be added that Balla only joined in the all-important Futurist evenings from 1913 onwards, while Severini never did. The painters had in common their desire to effect a break with the weight of the past, but their backgrounds were as radically different as their characters.

Boccioni was the 'arbiter elegantiarum' of the company, and the official declaimer of their manifestos. He was undoubtedly extremely ambitious and publicity-loving, the most articulate among them, and ultimately the best Futurist artist, the one who attempted to fulfil most convincingly the tenets of the artistic doctrine. He was also extremely prolific, producing more than five hundred works before his tragic death in 1916. Boccioni's pre-Futurist background was in symbolism and romanticism, his models the Viennese Secession, and the Pre-Raphaelites, tinged with Nietzschian positivism, and an increasing concern with the effect of light.

Carrà was an anarchist in the down to earth Italian proletariat tradition. His sources, far from the extravagances of symbolism, came

from the researches of the French post-impressionists, landscapes and portraits. He was to be at one and the same time the most lyrical of the Futurist painters and the most socially involved in terms of subject matter.

Russolo was the most mysterious of the group—those who knew him seem to remember him principally for his philosophical bent, and his fatalism. He was a dilettante in the best sense of the word, constantly inventing all manner of things in all manner of fields. As a painter he was heavyhandedly symbolist, repeatedly killing his paintings by grossly exaggerating the most salient feature, be it speed or fog. His greatest achievement, and one of major historical importance, was the invention of the 'Intonarumori', the noise machines simulating the sounds of real life with technological overtones, and the 'Art of Noises' manifesto that accompanied them. (See music section pp. 93–104.)

Boccioni
Caricature of Russolo (1912)

Boccioni
Caricature of Severini (1912)

Of all the Futurist painters Severini was the one with his eye most keenly trained on Paris, and the least tumultuously involved of the group, the only one who, where manifesto writing was concerned, was unable to comply with Marinetti's demands. He had lived in Paris since 1906, evolving a style based on an amalgam of post-impressionist currents, and concentrating on the more delightful aspects of city life. Until the war, when his subject matter became more deliberately dramatic, he was to continue with the gaiety of dancers and café life that his background had imbued in him. Although he was concerned to render the Futurist concept of simultaneity in his work—the mingling of memory, the perceptions of all the senses, and successive layers of movement—he remained ultimately closer to a personal rendering of Italian Cubism than to Futurism.

Giacomo Balla was by far the oldest Futurist painter: he was thirty-nine in 1910, and had in fact taught both Severini and Boccioni at the beginning of the century. In the case of Boccioni, Balla's influence was most felt in the adoption of the social themes of the expanding suburbs. In the early work of Balla these were treated with a high degree of realism, particular attention being paid to the effects of light. From an early date the love of experimentation and novelty that were to characterise his later Futurist researches were apparent. He was far from the Nietzschian turbulence of some of the others, at one and the same time the most playful and the most abstract. After the death of Boccioni and the gradual defection of Carrà, it was Balla who took the lead, with Rome superseding Milan as the centre of Futurist activities.

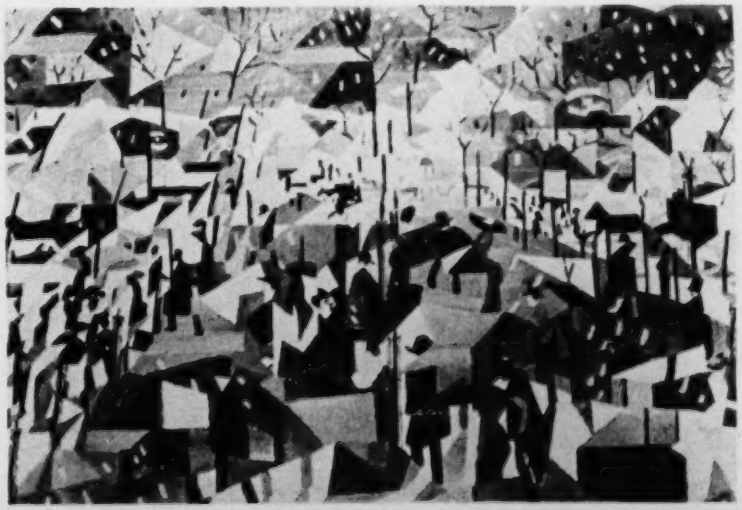
Balla playing 'Bocce' *(1911)*

Crowd looking at a painting by Boccioni advertising a Futurist exhibition; Rome (1913)

As Marinetti intended, Futurist manifestos were written and launched in a vast range of fields. They included manifestos on painting, sculpture, architecture, music, theatre, cinema, photography, literature, politics and the reconstruction of the universe in Futurist terms. Other manifestos launched attacks on institutionalised ways of thinking, on the academies, on false morality, contemporary concepts of lust, on the idea of woman as a receptacle of love, on hypocritical attitudes towards prostitution. A representative idea of what they despised and what they favoured is given in the manifesto contributed by Apollinaire. (See manifestos section pp. 21–56.) The strength of writing and quality of thought varies considerably; themes were disparate, but the object of the attack was always the same: the hypocrisy and ill-faith that was prevalent in every field, sterile and classicising copies of the past that excluded both originality and the youth to whom, above all, their appeal was directed.

'To the earthquake
their only ally
the Futurists dedicate
this ruin of Rome and of Athens.'

And yet, in the last analysis, Marinetti himself seems to have realised that if Futurism was to be recognised abroad and spread in Italy, then the visual arts were the most potent means. Indeed, because of ingrained Italian deference to Paris in particular and foreign culture in general, acceptance in Paris was imperative for success at home. For this reason the travelling exhibition organised for the painters by Marinetti in 1912 had a double purpose. It was Boccioni who accompanied the exhibition to Paris, London, Berlin, Brussels etc, Marinetti himself being otherwise occupied, reporting the Balkan War in Turkey for a French newspaper! But for the crucial Paris showing at the Bernheim Jeune gallery, all the painters, except Balla, were present.



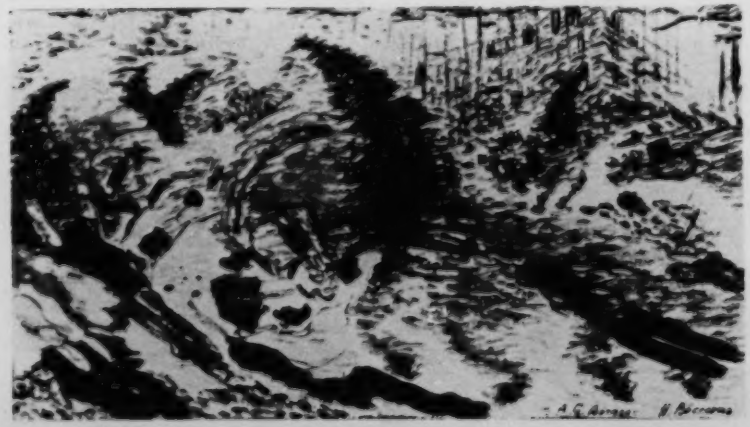
Severini
The Boulevard (1910)

Boccioni
Study for 'States of Mind: Those who Stay' (1912)

The 1912 exhibition marks an advanced step forward from the painters' position a year previously. Then, at Severini's insistence and Marinetti's expense, they had paid a flying visit to Paris to take in the latest developments in Cubism, the effects of which were clear in the alterations carried out on their return to Milan. Now, a year later, their work was much more confident, and each had carved out an area of activity and interest that was to remain fairly constant throughout the period of intensive Futurist activity. Some of the paintings shown in 1912 are here in this exhibition, others are represented by studies or sketches, and this is a good point from which to examine the various intentions and directions of the individual painters.

The resounding and inspiring phrases of the manifestos glorified the beauty of modern life, speed, the technology of the new century and the sense of universal dynamism: all factors that were to prove easier to put into words than visual images. In the Manifesto of Futurist Painters of 1910, for instance, you find the painters resolving to 'Render and magnify everyday life, incessantly and tumultuously transformed by victorious science'. And yet the paintings shown in 1912 still demonstrate a dichotomy.

The most important works presented by Boccioni, for example, were the series of 'States of Mind' paintings: 'The Farewells', 'Those who Leave', and 'Those who Stay' (illus. p. 11), designed to be seen as a triptych. In spite of notable innovations they do, however, remain firmly linked to Signac's theories of the emotive force of lines, which date from the end of the nineteenth century: horizontal lines for calm, rising lines for joy, descending ones for sorrow and an infinite variety of intermediary ones for a multitude of other emotions. 'The City Rises' (illus. p. 12), is an essentially romantic epic to physical energy symbolised not by a machine, but by the harnessed strength of a horse. Such themes still show the influence of Balla, and demonstrate the young Boccioni still casting around for his own direction. Similarly, the 'Modern Idol' (illus. p. 13) shows him in a highly self-conscious Futurist vein, seeking out subjects that would fit the movement itself rather than himself. For Boccioni, like Carrà, this



Boccioni
Study for 'The City Rises' (1910)

Boccioni
The Modern Idol (1911)

exhibition served as a pausing point: after this he was to evolve towards a more personal and painterly style, resolving theory and practice in magnificent works like the 'Plastic Forms of a Horse' of 1913–14 (illus. p. 27), and the 'Dynamism of a Cyclist' of 1913 (illus. p. 15). And, of course, he was to emerge as the most significant sculptor of the movement, producing the revolutionary Manifesto of Futurist Sculpture. (See manifestos section pp. 21–56.)

Less concerned with theory and symbolism was Carlo Carrà, whose paintings at the exhibition included the 'Funeral of the Anarchist Galli', and the 'Leaving the Theatre' (illus. p. 17), works in which the physical elements are emphatically real, and movement is invoked by the directional surge of the people depicted: demonstrators at a political funeral, or scenes from Milanese life. Like Boccioni, he let one colour dominate a painting, setting an atmosphere and providing a tonal base. His development was less dramatically experimental than Boccioni's: collage was as far as he went with mixed media, though he did write a manifesto proposing 'total art': the 'Painting of Sounds, Noises and Smells'. Severini shared with Carrà this sense of the physicality of paint, and also felt the medium to be a wide enough arena in which to interpret his own strain of decorative Futurism, uninvolved, though, with Carrà's socially inclined themes. A painting like the 'Boulevard' (illus. p. 10), shown in 1912 along with a number of dancers including the famous 'Blue Dancer' (illus. p. 18), 1912, are all joy and syncopation.

The joy is shared by the gaiety of Balla's imagination. But Balla, far from adhering firmly to the tenets of painting, or of obviously Futurist imagery, was the most radical in his experimentation both with abstraction and with mixed media. His 'Street Lamp', also shown in 1912, paves the way for the totally abstract studies of the colour and dynamism of light: the 'Iridescent Compenetrations' (illus. p. 46), pioneering works of abstraction. Later on, he was to move towards a concept of abstract equivalents: the finding of an abstract entity that would express, or even replace, every naturally existing element. Here

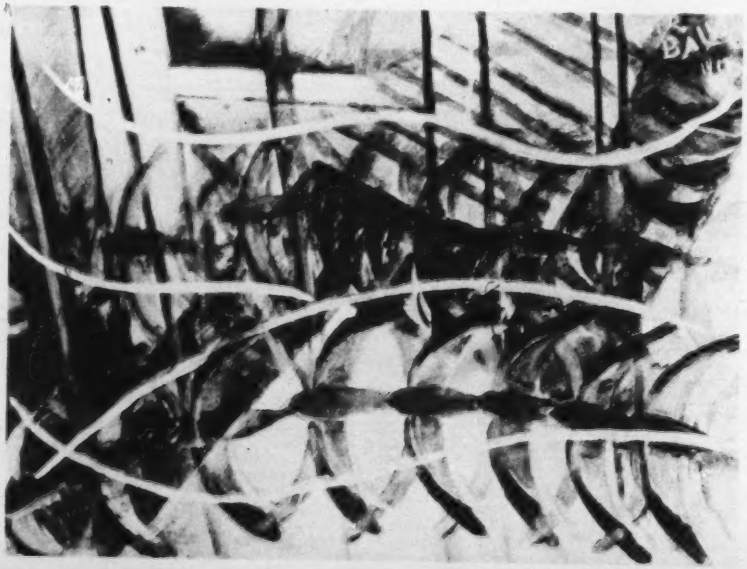
Boccioni
Study for 'Dynamism of a Cyclist' (1913)

Boccioni
Dynamism of a Cyclist (1913)

there is a difference with one of the most mechanically minded of the slightly later adherents to the movement: Fortunato Depero. His concept was of a completely mechanical 'Futurist Reconstruction of the Universe'—no natural elements remaining, so that the idea was of substitutes, not equivalents. This can to some extent be explained in his origins as a craftsman in one of the most craft-based regions of Italy: the Alto Adige.

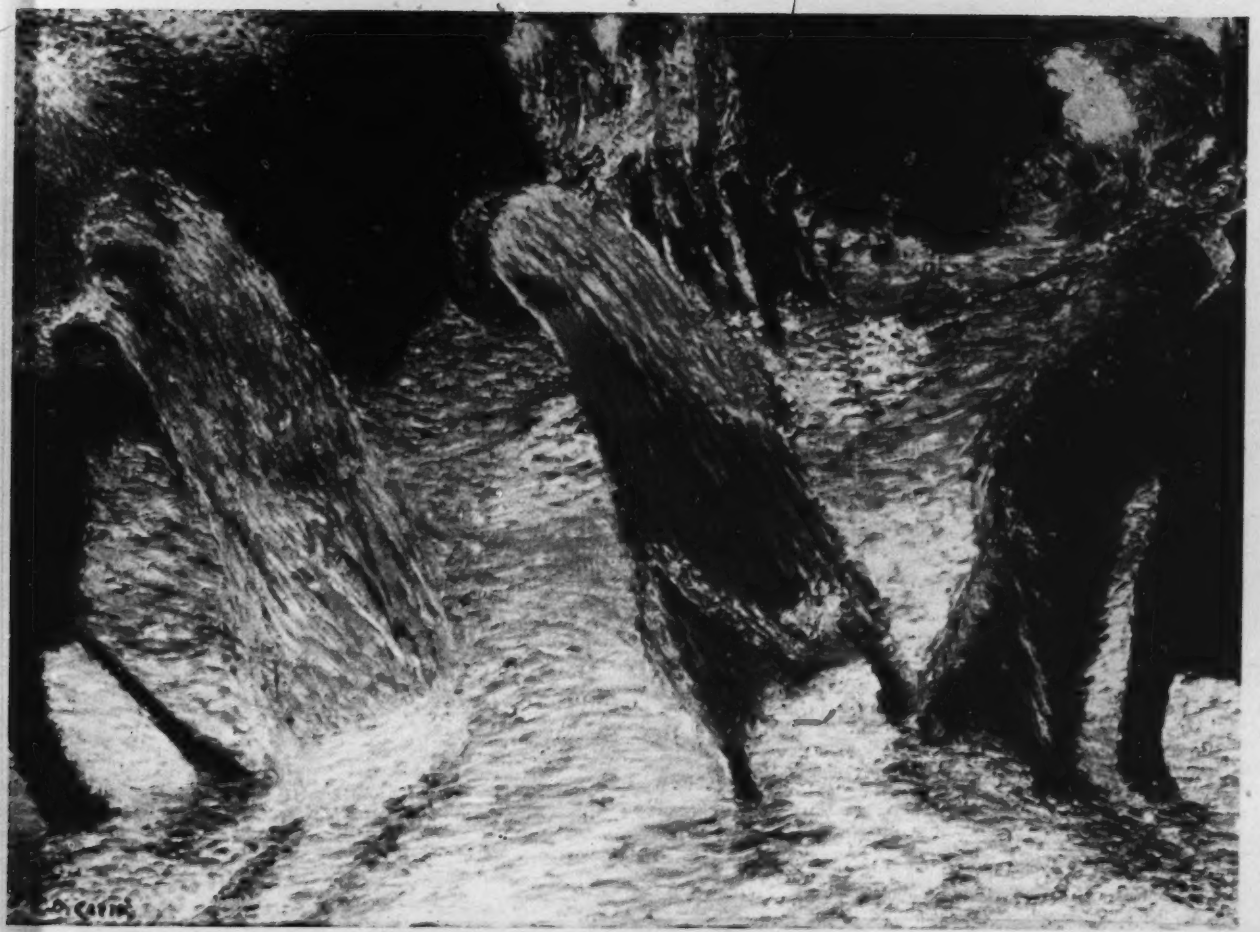
As the climate of Europe grew ever more tense, and the rumbles of the First World War approached, the Futurists, true to their ideology, no longer felt they could stand by in the spectator's role. They were fiercely interventionist, and the painters themselves all produced work informed by what seemed then to be the excitement of the war. Each interpreted the theme in his own spirit, and some of the finest and most personal of Futurist works are to be found in these years of tension. Boccioni produced splendid pieces like the 'Charge of the Lancers' (illus. p. 20): the élan and force of movement still expressed through the dynamism of horses, soon to be the instrument of the artist's death. Carrà, as well as assembling his 'War Painting' (example illus. p. 19), also created some of the most beautiful pieces of collage to be found in Futurism. At this time Severini painted his most aggressive works like 'The Armoured Train' and 'War', strong in composition, and uncharacteristically fierce.

For all of them, the war, and its noisy chaos, represented the meeting of fantasy with reality, death for Boccioni and Sant'Elia, a return to order and the Italian tradition for Carrà, and the discipline of classicism for Severini. By 1919 the period of what had seemed to be unbounded possibility was over, as dead as the old Europe that had nurtured the holocaust.



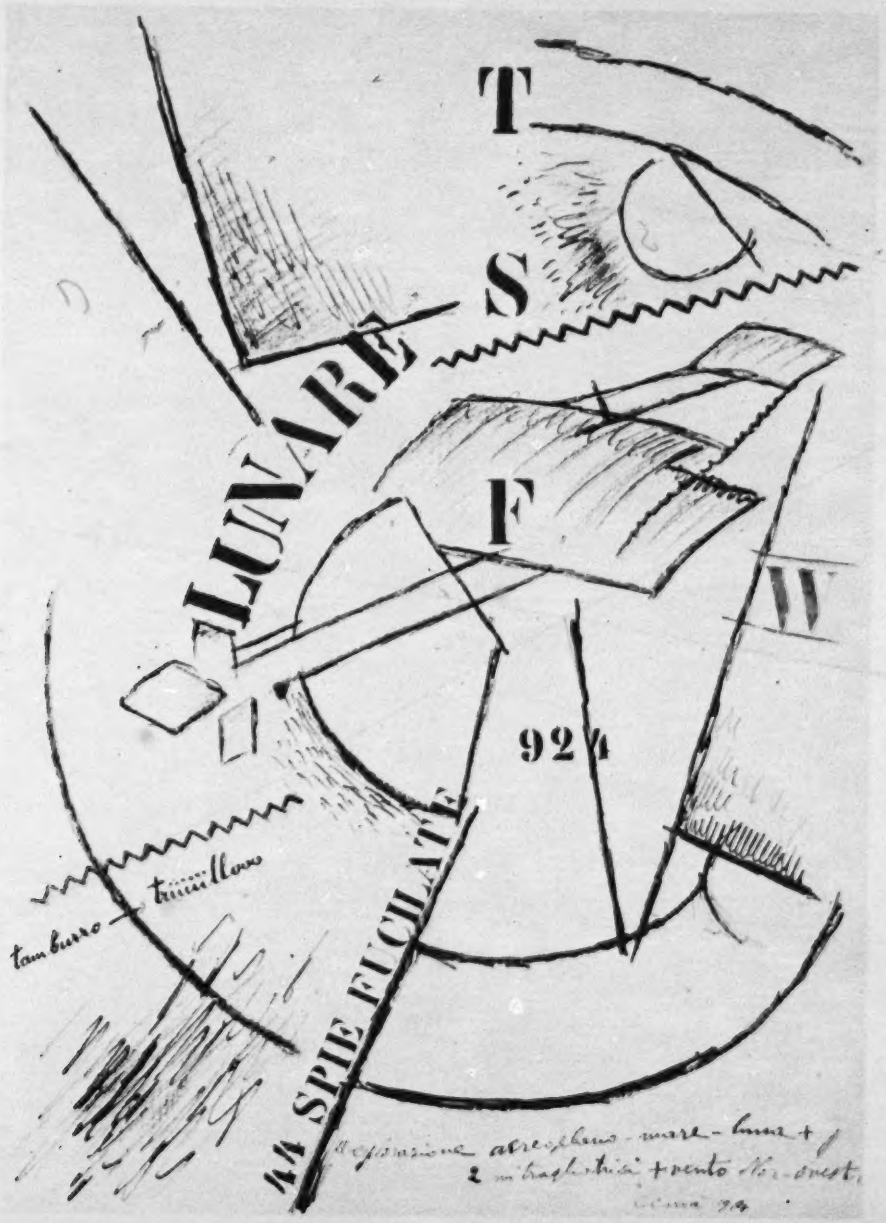
Balla
Swifts: Paths of Movement + Dynamic Sequences (1913)

Carrà
Leaving the Theatre (1910/11)



Severini
Blue Dancer (1912)

Carlo Carrà
Aeroplane Reconnaissance-Sea-Moon+2 Machine-guns+North-East Wind (1914)



Boccioni
The Charge of the Lancers (1915)

Extracts from the manifestos

selected by John Golding
translated by Caroline Tisdall

These short extracts from the Futurist manifestos convey some of the movement's flavour and also some of the extraordinary sense of excitement that characterised its relatively brief flowering; but they have been chosen primarily to evoke the visual climate in which the artists worked and to illustrate their major visual concerns.

The foundation manifesto of 1909 set the tone for subsequent proclamations, but a comparison with the later, tauter, more technologically orientated manifestos of 1914, '15 and '16, serves to underline the movement's turbulent and passionately romantic beginnings; perhaps the major influence on Marinetti's thought at this time (and an important influence also on his prose style) was Nietzsche, a point worth stressing since many historians have been prepared to accept the Futurists' subsequent repudiation of the great German thinker at its face value. The first painters' manifesto of 11th February 1910 adds very little to Marinetti's initial outburst, but the technical manifesto which followed two months later suggests many genuinely revolutionary possibilities for painting. The all important 'dynamic sensation' is not very clearly defined (and it must be remembered that almost always the manifestos were blueprints for works that were *about* to be executed), but was subsequently explained as being the combination of 'absolute' and 'relative' movement, terms central to the thought of Bergson, a philosopher whom the Italians made very much their own.

The brief extract from *Contre Montmartre* is included as a reminder of the fact that, despite its fiercely nationalistic bias Futurism was to be launched from, and aimed at, Paris: the foundation manifesto appeared first in French, and the Futurist painters were to use Cubism to 'modernise' the appearance of the paintings, although their attacks on French art increased in violence as their own movement gained in stature and influence. Apollinaire's *Antitradition Futuriste* is not

LE FIGARO

SOMMAIRE

Le Futurisme

Echos

Le complot Caillaux

Front page of 'Le Figaro' *1909 showing the first manifesto*

strictly speaking a Futurist document, but it introduced a new kind of stylishness into Futurist invective, and serves also to point up the debt of Dada to Futurism. Boccioni's sculpture manifesto of 1913 is a prophetic document and emphasises the fact that often it was only subsequent generations of artists who were able to realise Futurism's technologically visionary dreams. The relevance for much of the most avant-garde art of today to the extracts from *Weights, Measures and Prices of Artistic Genius*, from the *Futurist Reconstruction of Universe*, and from the manifestos on architecture and the cinema, speaks for itself.

Boccioni
Study for 'States of Mind: The Farewells' (1911)

Balla
Speeding Automobile (1913)

From the Initial Manifesto of Futurism,
Marinetti, 20th February 1909

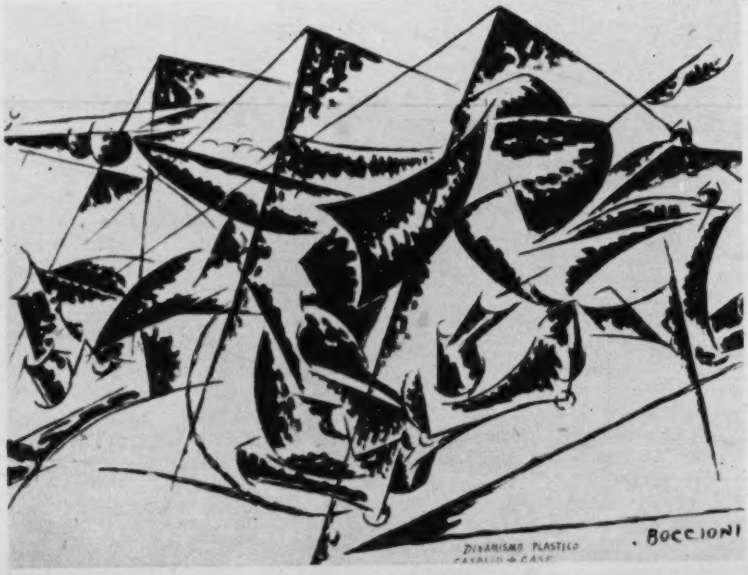
We declare that the world's splendour has been enriched by a new beauty: the beauty of speed. A racing motor car, its frame adorned with great pipes, like snakes with explosive breath . . . a roaring motor car, which seems to run on shrapnel, is more beautiful than the Victory of Samothrace. . . .

We shall sing of the great crowds in the excitement of labour, pleasure or rebellion; of the multicoloured and polyphonic surf of revolutions in modern capital cities; of the nocturnal vibrations of arsenals and workshops beneath their violent electric moons; of the greedy stations swallowing smoking snakes; of factories suspended from the clouds by their strings of smoke; of bridges leaping like gymnasts over the diabolical cutlery of sunbathed rivers; of adventurous liners scenting the horizon; of broadchested locomotives prancing on the rails, like huge steel horses bridled with long tubes; and of the gliding flight of aeroplanes, the sound of whose propeller is like the flapping of flags and the applause of an enthusiastic crowd. . . .

Italy has for too long been the market of second-hand dealers. We would free her from the numberless museums which completely cover her with numberless cemeteries. Museums, cemeteries! . . . truly identical in their sinister promiscuity of jostling bodies that know each other not. Museums: public dormitories where one sleeps for ever side by side with detested or unknown beings! Museums: absurd butchery of painters and sculptors mutually slaying one another with blows of lines and colours along the disputed walls!

Let us pay a visit there each year as one visits one's dead once a year . . . that we concede. Deposit flowers once a year at the feet of the Gioconda, that we concede. . . . But to walk daily in the museums with our sorrows, our fragile courage and our morbid anxiety, that is inadmissible! Would you poison yourselves? Would you decay? . . .

The oldest among us are thirty; we have therefore at least ten years to accomplish our task. When we are forty let others, younger and more valiant, throw us into the waste-paper basket like useless manuscripts. We desire it!



Boccioni
Plastic Dynamism, Horse + Houses (1914)

Boccioni
Plastic Forms of a Horse (1914)

Boccioni
Interior with Two Female Figures (1915)

From the Technical Manifesto of Futurist Painting
by Boccioni, Balla, Carrà, Russolo and Severini, 11th April 1910

The gesture for us will no longer be a *fixed moment* of universal dynamism: it will be decisively the *dynamic sensation* made eternal.

Everything moves, everything runs, everything changes rapidly. A profile is never stabile in front of our eyes, but constantly appears and disappears. On account of the persistancy of an image upon the retina, moving objects constantly multiply themselves, they are deformed and succeed each other like vibrations in the space they move through. Thus a galloping horse has not four legs, but twenty, and their movements are triangular.

Everything in art is convention, and the truths of yesterday are for us today pure lies.

We affirm once again that a portrait, in order to be a work of art cannot and must not resemble the sitter, and that the painter carries within him the landscape he wishes to produce. To paint a figure you must not paint it: you must paint the atmosphere around it.

Space no longer exists. The street soaked by rain beneath the glare of electric lamps, sinks down to the very centre of the earth. Thousands of miles divide us from the Sun, yet does not the house in front of us fit into the solar disc? Who can still believe in the opacity of bodies when our sharpened and multiplied sensibilities have already penetrated the obscure manifestations of the medium? Why should we continue to create without taking into consideration the power of our vision that can give results analogous to those of X-rays?

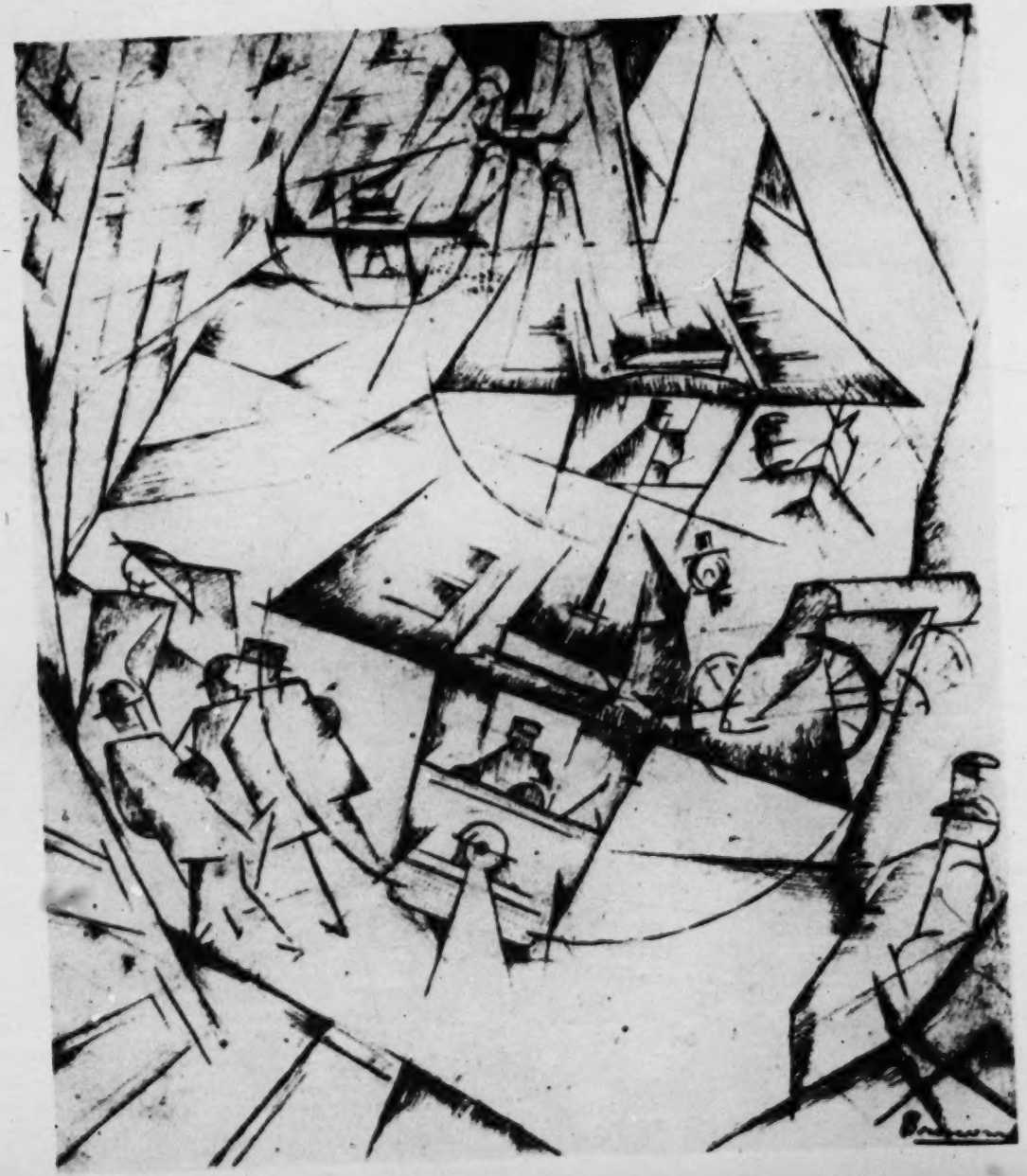
Innumerable examples give positive sanction to our affirmations.

The sixteen people sitting around you on a moving tram are one, ten, four, three. They are immobile and they move; they come and they go, they bounce into the street, are devoured by an area of sunshine, then sit before you again, persistent symbols of universal vibration. How many times we have seen upon the cheek of the person with whom we were talking the horse that was passing in the distance. Our bodies penetrate the sofas on which we sit, and the sofas penetrate our bodies, just as the tram that passes enters the houses, which in their turn throw themselves upon the tram and are merged with it.

Carrà
Portrait of Soffici (1914)

Severini
Self-portrait (1912)

Boccioni
Forces of a Street (1911)



Marinetti declaiming at the Grande Théâtre du Gymnase, *Marseilles (1903)*

From the Futurist Speech to the Venetians by Marinetti, 8th July 1910

When we shout 'Let's kill the moonlight!' we think of you, old Venice soaked with romanticism! . . .

Your Grand Canal, widened and dredged, will inevitably become a great mercantile port. Trains and tramways constructed at last on your filled-in canals will bring you mountains of merchandise and a wise, rich and busy crowd of industrialists and business men! . . .

Don't declaim against the alleged ugliness of the locomotives, the tramways, the automobiles, the bicycles in which we find the first lines of the great Futurist aesthetic. They can always serve to crush some lurid and grotesque nordic professor in his Tyrolean cap.

But you seek to prostrate yourselves in front of all manner of foreigners, and your servility is repugnant!

Venetians! Venetians! Why do you wish always to be the faithful slaves of the past, the foul custodians of the greatest brothel in history, nurses of the saddest hospital in the world, in which there languish souls that are mortally poisoned by the virus of sentimentalism?

Russolo
Solidity of Fog (1912)

From the Manifesto of Futurist Sculpture
by Boccioni, 11th April 1912

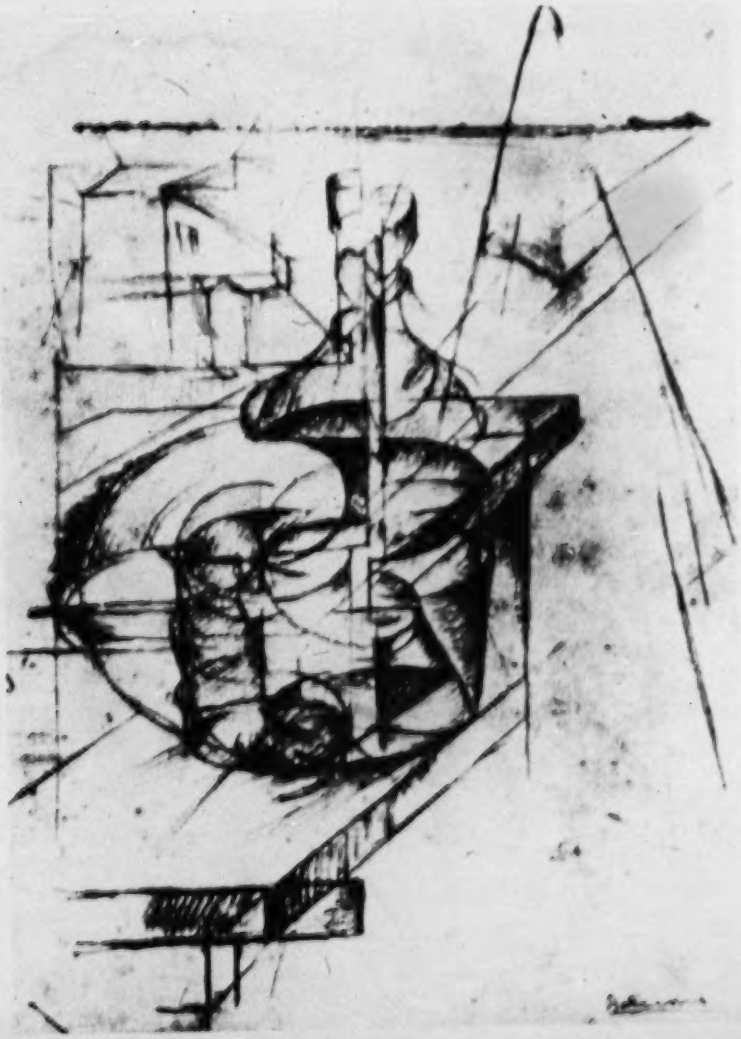
Sculpture has not progressed because of the restricted field allocated to it by the academic concept of the nude. An art which needs to completely undress a man or a woman in order to begin its emotive function is a dead art! Painting has received new blood, has become more profound and wider by bringing landscape and environment to bear simultaneously on the human figure and its objects, achieving our Futurist COMPENETRATION OF PLANES. (Technical Manifesto of Futurist Painting: 11th April 1910.) In this way sculpture will find new sources of emotion and hence of style, extending its plastic quality to what our barbarous crudity has made us think of until now as subdivided, impalpable and thus plastically inexpressible. . . .

In sculpture as in painting one cannot renovate without searching for THE STYLE OF MOVEMENT, that is, by making systematic and definitive in a synthesis what Impressionism has given us as fragmentary, accidental and thus analytical. And this systematisation of the vibrations of light and the interpenetrations of planes will produce Futurist sculpture, the foundations of which will be architectural, not only in the construction of the masses, but in such a way

that the block of the sculpture will contain within itself the architectural elements of the SCULPTURAL ENVIRONMENT in which the subject lives.

Naturally we will bring forth a SCULPTURE OF ENVIRONMENT.

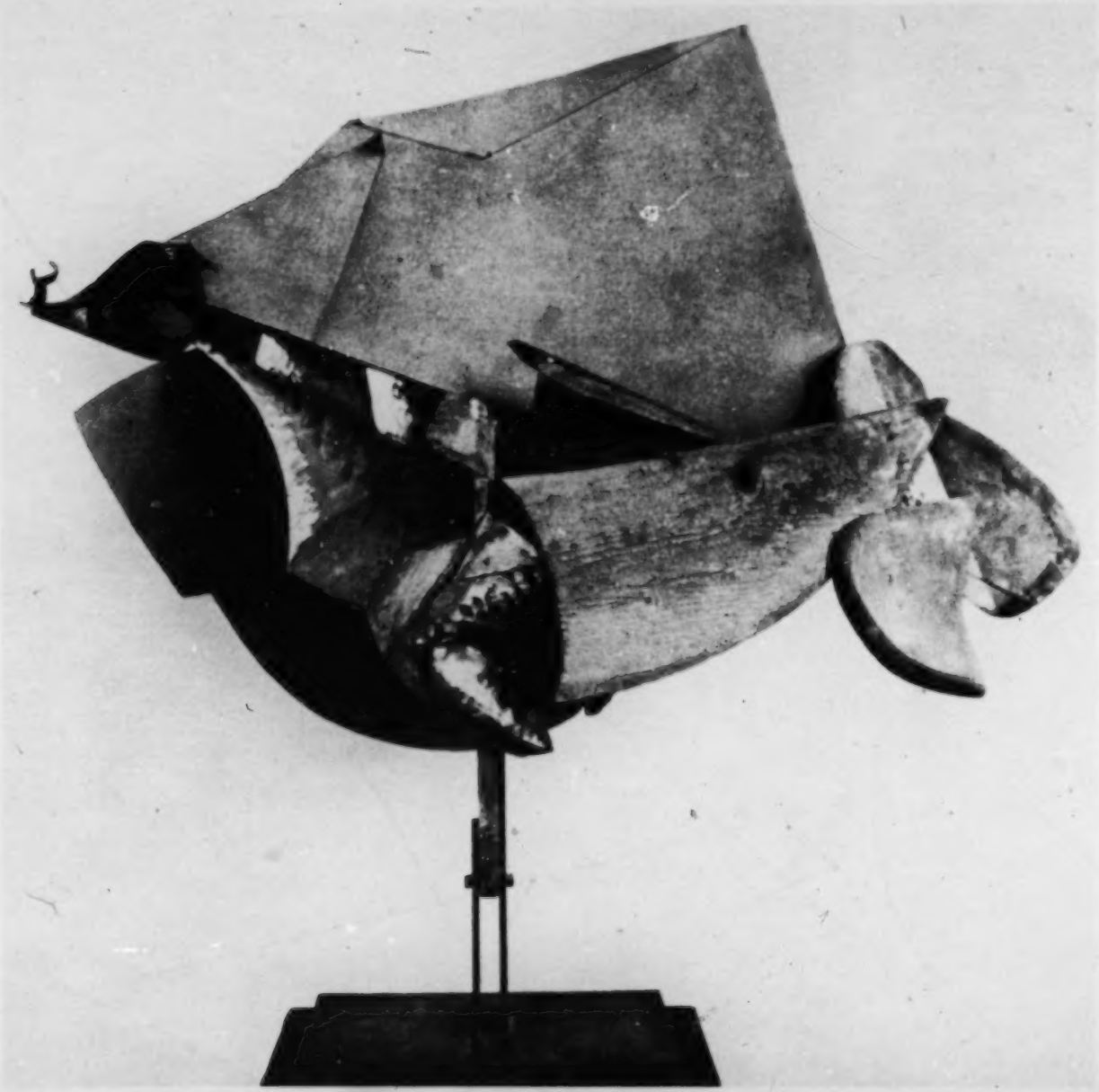
Destroy the wholly literary and traditional nobility of marble and of bronze. Deny the exclusiveness of one material for the entire construction of a sculptural ensemble. Affirm that even twenty different materials can compete in a single work to effect plastic emotion. Let us enumerate some: glass, wood, cardboard, iron, cement, horsehair, leather, cloth, mirrors, electric lights, etc., etc.



Boccioni
Table + Bottle + Building (1912)

Boccioni
Study for 'Head + House + Light' (1912)

Boccioni
Dynamic Construction: Horse + Rider + Houses (1914) (Not in Exhibition)



From the Futurist Manifesto against Montmartre by Mac Delmarle and Marinetti, 15th August 1913

Il y a des morts qu'il faut qu'on tue.
Il faut tuer Montmartre.

From Apollinaire's
'Antitradition Futuriste' *(29th June 1913)*

MER . . . . . DE . . . . . .

aux

Critiques
Pédagogues
Professeurs
Musées
Quattrocentistes
Dixseptièmesiècliste
Ruines
Patines
Historiens
Venise Versailles Pompeï Bruges Oxford Nuremberg Tolède Bénarès etc.
Défenseurs de paysages
Philologues

Essaystes
Néo et *post*
Bayreuth Florence Montmartre et Munich
Lexiques
Bongoûtismes
Orientalismes
Dandysmes
Spiritualistes ou réalistes (sans sentiment de la réalité et de l'esprit)
Académismes

Les frères siamois D'Annunzio et Rostand
Dante Shakespeare Tolstoï Goethe
Dilettantismes merdoyants
Eschyle et théâtre d'Orange
Inde Egypte Fiesole et la théosophie
Scientisme
Montaigne Wagner Beethoven Edgard Poe Walt Whitman et Baudelaire

From Apollinaire's
'Antitradition Futuriste' *(29th June 1913)*

ROSE

aux

Marinetti Picasso Boccioni Apollinaire Paul Fort Mercereau Max Jacob Carrà Delaunay Henri-Matisse Braque Depaquit Séverine Severini Derain Russolo Archipenko Pratella Balla F. Divoire N. Beauduin T. Varlet Buzzi Palazzeschi Maquaire Papini Soffici Folgore Govoni Montfort R. Fry Cavacchioli D'Alba Altomare Tridon Metzinger Gleizes Jastrebzoff Royère Canudo Salmon Castiaux Laurencin Aurel Agero Léger Valentine de Saint-Point Delmarle Kandinsky Strawinsky Herbin A. Billy G. Sauvebois Picabia Marcel Duchamp B. Cendrars Jouve H. M. Barzun G. Pelti Mac Orlan F. Fleuret Jaudon Mandin R. Dalize M. Brésil F. Carco Rubiner Bétuda Manzella-Frontini A. Mazza T. Derême Giannattasio Tavolato De Gonzagues-Friek C. Larronde etc.

PARIS, le 29 Juin 1913, jour du Grand Prix; à 65 mètres au-dessus du Boul. S.-Germain

GUILLAUME APOLLINAIRE.

(202, BOULEVARD SAINT-GERMAIN - PARIS)

DIRECTION DU MOUVEMENT FUTURISTE
Corso Venezia, 61 - MILAN

Carrà
Woman + Bottle + House (1913)

From the Painting of Sounds, Noises and Smells
by Carlo Carrà, 11th August 1913

THE PAINTING OF SOUNDS, NOISES AND SMELLS WANTS

Reds, reeeeedddsssssss, so rrrrrrrrrreeeeeeedddd that they shout. Greens that can never be green enough, so ggrrrrrrrreeeeeeeen that they shriek; yellows that can never be explosive enough; maize-flour yellows; saffron yellows; brass yellows . . . .

We Futurist painters affirm that sounds, noises and smells are incorporated into the expression of lines, volumes and colours, just as lines, volumes and colours are incorporated into the architecture of a musical work. Our canvasses will therefore express the plastic equivalents of the sounds, noises and smells of the Theatre, Music Hall, cinema, brothels, railway stations, ports, garages, clinics, workshops, etc., etc.

Marinetti
Words in Freedom (1919) (After the battle of the Marne, Joffre visited the front by car)

PAROLE CONSONANTI VOCALI NUMERI IN LIBERTÀ

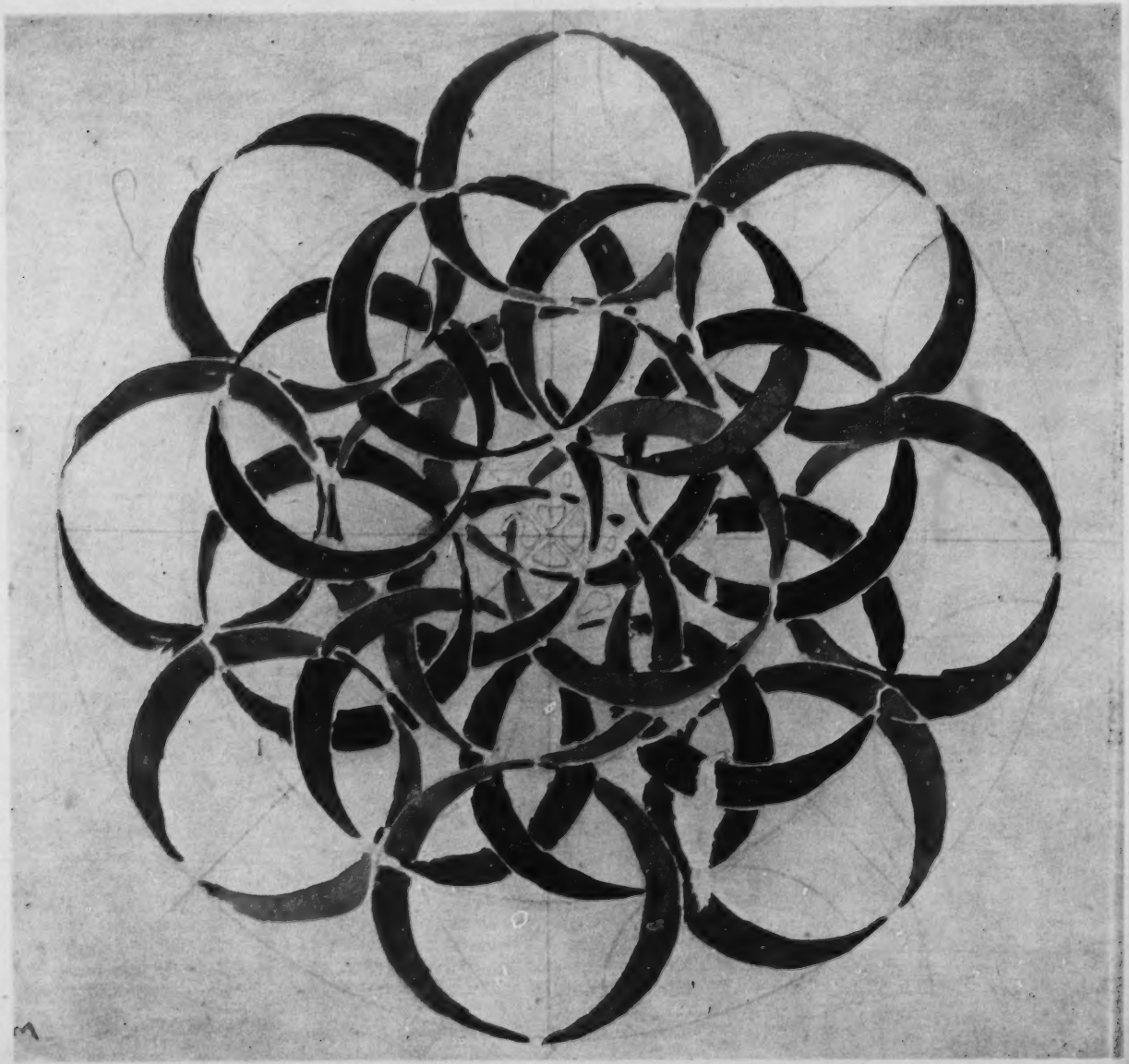
Dal volume, di prossima pubblicazione: **"I PAROLIBERI FUTURISTI"**:
(AURO D'ALBA, BALLA, BETUDA, BOCCIONI, BUZZI, CAMPIGLI, CANGIULLO, CARRÀ, CAVALLI, BRUNO CORRA, D. CORRENTI, M. DEL GUERRA, DELLA FLORESTA, L. FOLGORE, A. FRANCHI, C. GOVONI, GUIZZIDORO, ITTAR, JANNELLI, MARINETTI, ARMANDO MAZZA, PRESENZINI-MATTOLI, RADIANTE, SETTIMELLI, TODINI, ecc.)

MARINETTI, *parolibero.* — Montagne + Vallate + Strade × Joffre

From Weights, Measures and Prices of Artistic Genius by Corradini and Settimelli, 11th March 1914

IMMEDIATE DISAPPEARANCE OF ALL INTELLECTUAL SENTIMENTALISM (which corresponds to amorous sentimentalism in the field of sensuality) WHICH GATHERS ROUND THE WORD INSPIRATION. Since the puerility of the idea that a work of art must *move* us has already been demonstrated, there is a superjustified case for a work that is lucid, cold-minded, lazy even, smiling, and based on a given theme: e.g. given 43 substantives, 12 atmospheric adjectives, 9 infinitive verbs, 3 prepositions, 13 articles and 25 mathematical or musical signs, create a masterpiece of words in freedom using only these.

Balla
Iridescent Compenetration (page from a sketch book) (1912)

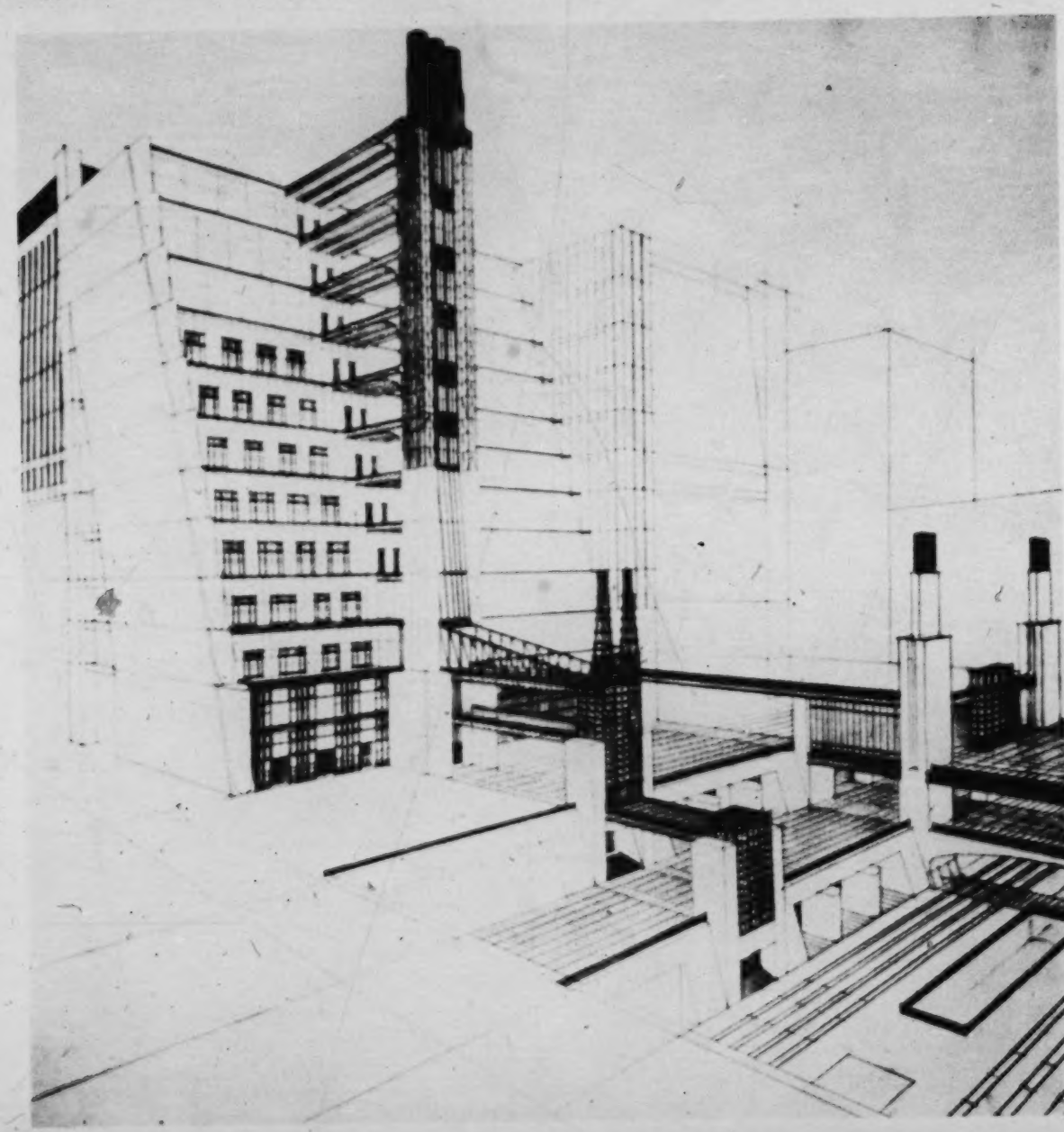


From the Futurist Manifesto of Geometric and Mechanical Splendour and Numerical Sensibility by Marinetti, 15th March 1914

From the chaos of the new contradictory sensibility is born today a new beauty, which we Futurists will substitute for the former one, and which I call GEOMETRIC AND MECHANICAL SPLENDOUR.

The essential elements of this are: hygienic oblivion, hope, desire, restrained strength, speed, light, will, order, discipline, method; the feel of the great city; the aggressive optimism that results in the cult of muscles and sport; imagination without wires, the ubiquitousness, laconicness and simultaneity that are derived from tourism, business and journalism; the passion for success, the brand new instinct for records, the enthusiastic imitation of electricity and machines; essential conciseness and the synthesis; the happy precision of engine cogs and well-oiled thoughts; the struggle of energies converging in a single victorious trajectory . . . .

Sant'Elia
Stepped Profile Building with Lifts on Four Street Levels (1914)

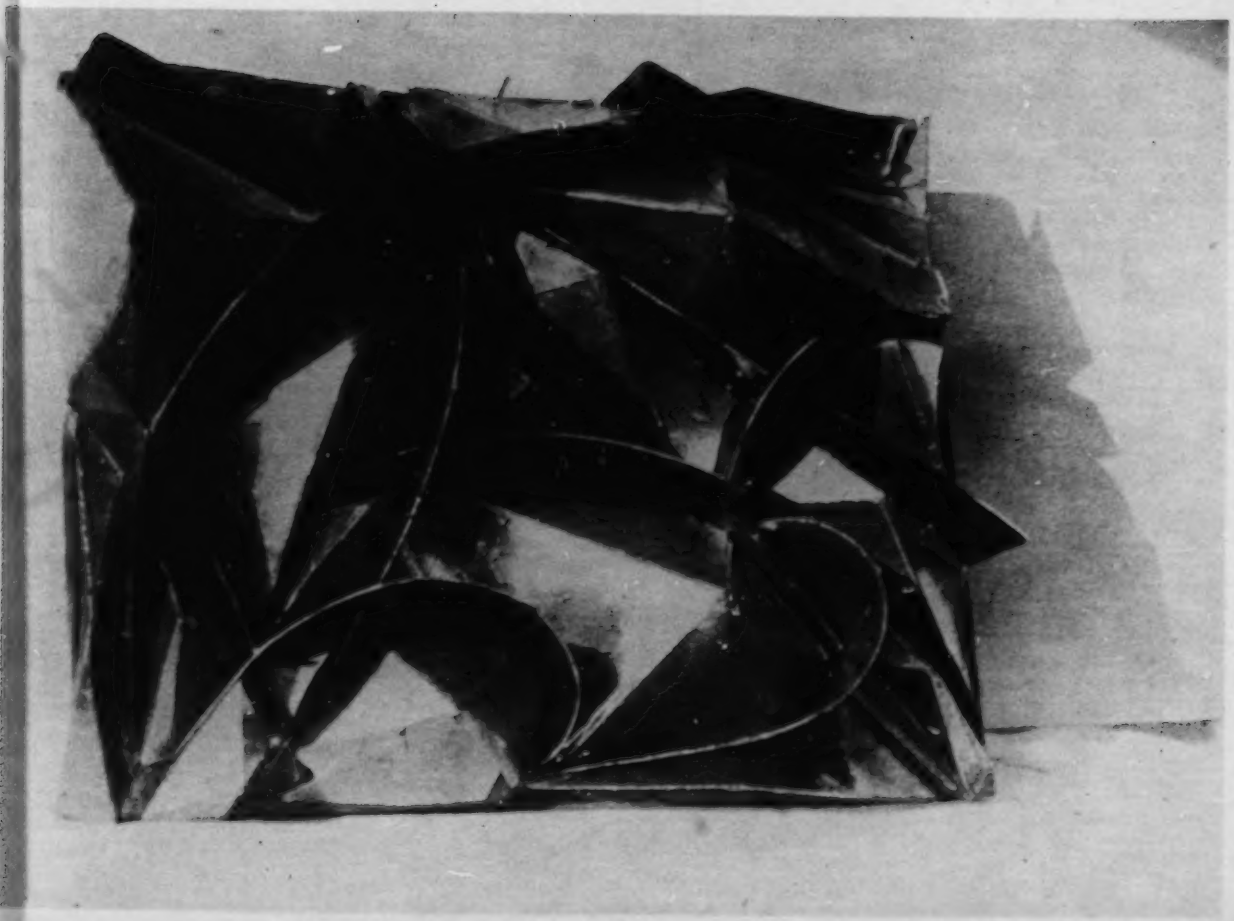


From the Manifesto of Futurist Architecture by Sant'Elia, 11th July 1914

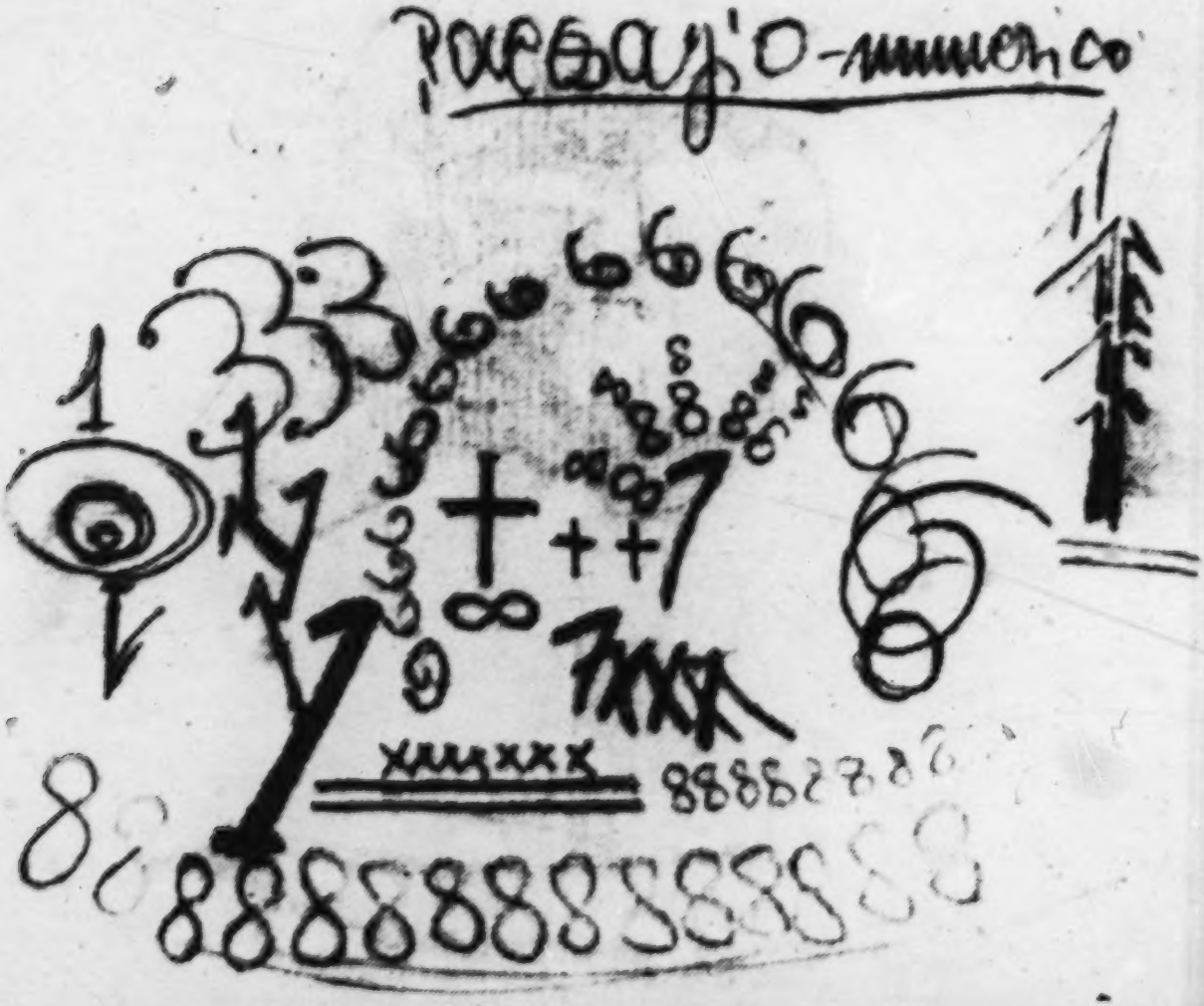
The formidable antithesis between the modern world and the old is determined by all those things that formerly did not exist. Our lives have been enriched by elements, the possibility of whose existence the ancients did not even suspect. Material contingents have been determined and spiritual attitudes have been revealed, the repercussions of which are felt in a thousand ways. Principal among these is the confirmation of a new idea of beauty that is still obscure and embrionic, but of which the fascination is already felt even by the masses. We have lost our predilection for the monumental, the heavy, the static, and we have enriched our sensibility with a *taste for the light, the practical, the ephemeral and the swift.* We no longer feel ourselves to be the men of the cathedrals, the palaces and the tribunes. We are the men of the great hotels, the railway stations, the immense streets, colossal ports, covered markets, luminous arcades, straight roads and beneficial demolitions.

Balla
Vortex + Forms + Volume (1913/14)

Balla
Coloured Plastic Complex of Lines of Forces (1914)
(photograph of the destroyed original)



Depero
Numerical Landscape (1915)



From the Futurist Reconstruction of the Universe by Balla and Depero, 11th March 1915

THE MATERIAL CONSTRUCTION OF THE PLASTIC COMPLEX.

NECESSARY MEANS: Metal wires, threads of cotton, wool, silk, of every thickness and coloured. Coloured glass, tissue paper, celluloid, metal netting, transparent and highly coloured materials of every sort. Cloth, mirrors, metallic laminates, coloured foil, and every kind of dazzling substance. Mechanical devices, and electrotechnical ones, musical and noisy; chemically luminous liquids of variable colour; springs, levers, tubes, etc. With these means we will construct

ROTATIONS

1. PLASTIC COMPLEXES THAT ROTATE ON ONE AXIS (horizontal, vertical, oblique).
2. PLASTIC COMPLEXES THAT ROTATE ON MORE THAN ONE AXIS:
   (a) in the *same* direction, at different speeds;
   (b) in *different* directions;
   (c) in the *same* and *different* directions.

DECOMPOSITIONS

3. PLASTIC COMPLEXES THAT DECOMPOSE:
   (a) in volume;
   (b) in layers;
   (c) in successive transformations (in forms of cones, pyramids, spheres, etc.)
4. PLASTIC COMPLEXES THAT DECOMPOSE, SPEAK, MAKE NOISES AND PLAY SIMULTANEOUSLY.

DECOMPOSITION TRANSFORMATION — FORM + EXPANSION — ONOMATOPOEIA SOUNDS NOISES.

MIRACLE, MAGIC

5. PLASTIC COMPLEXES THAT APPEAR AND DISAPPEAR:
   (a) slowly;
   (b) in repeated jerks (in phase);
   (c) with unexpected explosions.

PYROTECHNICS—WATER—FIRE—RIVERS.

Frames from the film 'Futurist Life'
(Scene from the Dance of Geometric Splendour) (1916)

From Futurist Cinematography
by Marinetti, Corra, Settimelli, Ginna, Balla, Chiti,
11th September 1916

CINEMATOGRAPHY AS A MEANS OF EXPRESSION MUST BE LIBERATED in order to make it the ideal instrument of A NEW ART immensely vaster and more agile than all those that exist. We are convinced that only with this means can we achieve that *polyexpressiveness* to which all the most modern artistic researches incline. Today in fact *Futurist cinematography* creates the *polyexpressive symphony* which we announced a year ago in our manifesto: *Weights, Measures and Prices of Artistic Genius.* In Futurist films the most varied of elements will appear as means of expression: from the fragment of real life to the patch of colour, from lines to words in freedom, from chromatic and plastic music to the music of objects. It will be, in fact, painting, architecture, sculpture, words in freedom, the music of colours, lines and forms, a confusion of objects and chaoticised reality. We will offer new inspiration to the painters who seek to strain the limits of the canvas. We will put in motion words in freedom which will break down the limits of literature, marching towards painting, music and the art of noises, and throwing a marvellous bridge between the word and the real object.

Advertisement for the film, Vita futurista *(1916)*

PRIMO FILM FUTURISTA

Intitolato

VITA FUTURISTA

contiene fra l'altro:

Perchè Cecco Beppe non muore

SCRITTO DA

Marinetti
Settimelli
Corra
Balla

DIREZIONE TECNICA

A. GINNA
E. Settimelli
B. Corra

Recitato

DA

MARINETTI - Settimelli - Corra - Balla - G. Spina - Chiti - Spada - Vènna ecc.

Corredato di cartelli rèclame futuristi

Per schiarimenti, richieste di noleggio, collaborazione ecc. indirizzare alla Redazione.

Futurist Architecture

Luciano Caramel

The 'Manifesto of Futurist Architecture' was not published until 11th July 1914, five and a half years after Marinetti's initial manifesto, four years after the manifestos of painting, and two years after that of sculpture. But the move into architecture was by no means a marginal concern, or a late and accidental appendix. It was an area that had been presupposed in Futurism from the outset, an inherent part of the movement's concept of involvement not only in every possible means of expression, but every aspect of life itself. Futurist interest in architecture was therefore inevitable. It was inbuilt in the importance given by Marinetti's followers to urban space, identified as it was with the idea of modernity. The city was both the symbol of this and the principal protagonist, and was adopted as their natural and almost unique field of action.

The metropolis, its convulsive dynamism, the frenetic activity of its inhabitants, the swift means of communication that cross it incessantly, all these are in evidence from the first programmatic writings. They also play an important role in the painting and sculpture: the urban scenes by Balla, Carrà, Russolo and above all Boccioni are marked, like the texts, by a vitalistic involvement in the subject, described not naturalistically and from the outside, but assaulted from the inside with a sense of intense participation. Its rhythm is that of dynamism and simultaneity, and this for Boccioni was: 'the lyrical exaltation and plastic manifestation of a new absolute: speed; of a new

GOURAUD INSTITUTE

and marvellous spectacle: modern life; of a new fever: scientific discovery'. All this swept up in 'an enthusiastic human commitment to the form of civilisation that is taking shape under our eyes'.

This was the cultural climate in which was born the 'Manifesto of Futurist Architecture', and it is pervaded with this same concept of the city. 'We feel ourselves to be no longer the men of the cathedrals, palaces and tribunes; but those of the great hotels, the railway stations, the immense streets, colossal ports, covered markets, luminous arcades, straight roads, and beneficial demolitions. We must invent and rebuild the Futurist city like a vast turbulent shipyard, agile, mobile and dynamic in every part, and the Futurist house like a gigantic machine . . . . The house of cement, glass and steel must stand on the edge of a tumultuous abyss: the street, which will no longer stretch like a footmat at the level of the concierge, but will swoop floors deep into the earth, gathering up the metropolitan traffic, interconnecting when necessary with metal bridges and high speed moving pavements.'

This manifesto was signed by Antonio Sant'Elia. It reflects the ideas presented in his catalogue for the 'New Tendencies' exhibition held in Milan in May–June 1914. This was before he met Marinetti and joined the movement. The manifesto contains certain interventions by Marinetti and Decio Cinti, a few additions and modifications to the architect's text. But, even ignoring the problem of the Manifesto and the intricacies of its authorship, Sant'Elia's most mature architectonic ideas are indivisible from the urban concept of the Futurists. Above all this is reflected in his way of tackling the city as a totality in a spirit of overall renewal. Rather than thinking in terms of single buildings, Sant'Elia proposes the city as a complex: the 'New City' (*la Città Nuova*), as he had already defined it at the First Exhibition of Architecture in Milan in March 1914.

It is impossible to argue from buildings actually built by Sant'Elia, since none of his projects got beyond the paper stage, but in his most elaborate drawings, done in the winter of 1913–14 and shown in the exhibition just mentioned, and reproduced in part in the 'Manifesto' leaflet, his ideas are clear. The buildings are not conceived as elements unto themselves, but are grafted on to the urban tissue so that the involvement is mutual. (See illustrations.) The globality of the concept is undoubtedly linked with *Art Nouveau*, and in particular with the Viennese Secession, Wagner and his school, (as well as with the less provincial of the Italian *liberty* style) which played a determining role in Sant'Elia's development. But such influences do not account for the emphatically dynamic and forward-looking tension of the Futurist matrix which lent a radical and consistent unity to his urban projects. In this lies much of the architect's greatness, but also the origin of his limitations.

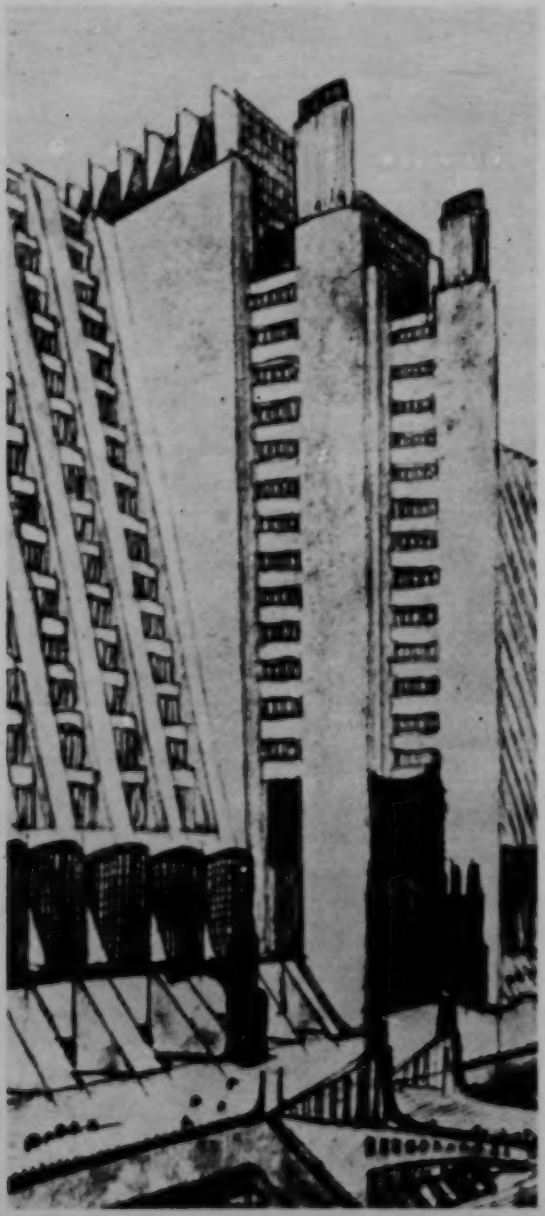
It is unjust to reduce Sant'Elia to the level of a baroque inventor of stage sets, as has been done, or to that of a visionary bereft of practicality. But it is equally unjust to ignore the fact that his projects are far from the real and primary needs of modern man. Like all the Futurists, Sant'Elia's concept of these contemporary needs was confused by his emphatic individualism and inadequate historical analysis. These derive from a basic ideological ambiguity, closely linked to the economic and political contradictions of early twentieth century Italy.

Sant'Elia's merits and limitations are perfectly consistent with a consciously *avant-garde* position: a radical and polemical break with

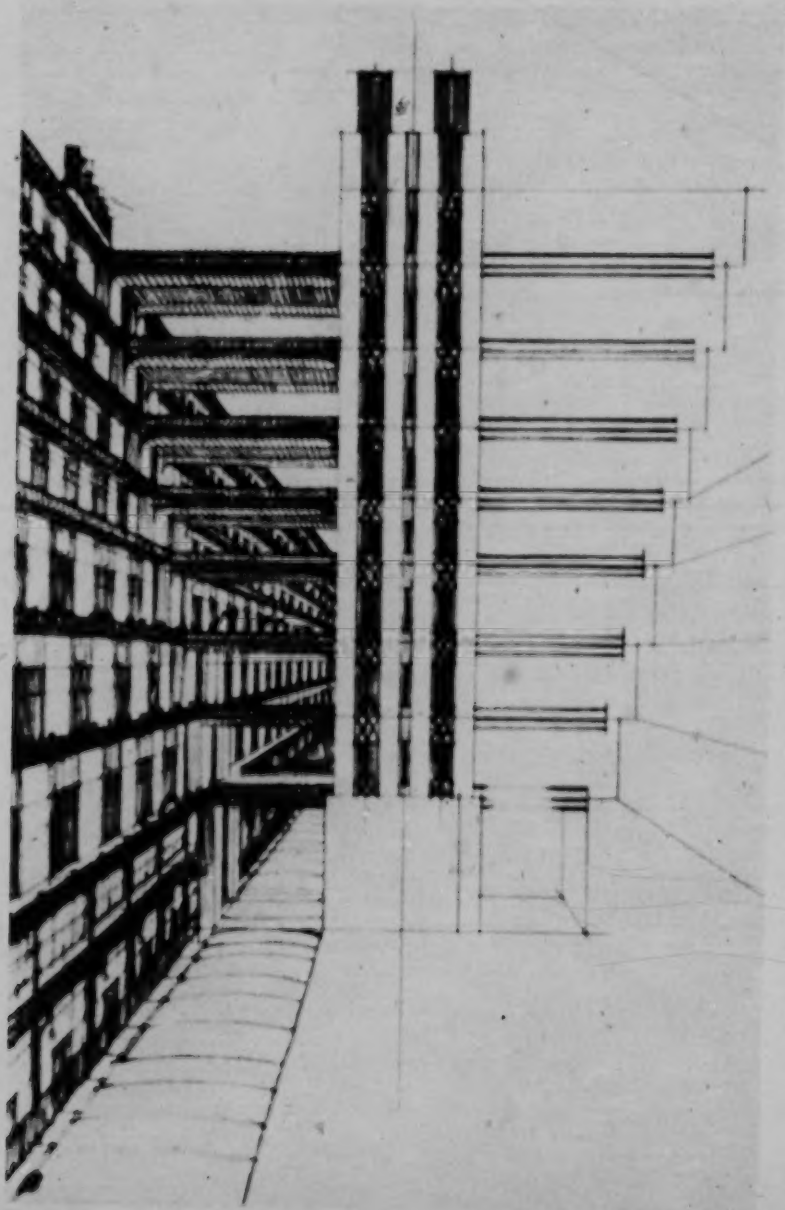
Sant'Elia

Sant'Elia
Electric Power Station

Sant'Elia
The New City: Stepped Profile · Building on Two Street Levels (1914)



Sant'Elia
The New City: Pedestrian Crossings with Central Lifts (1914)

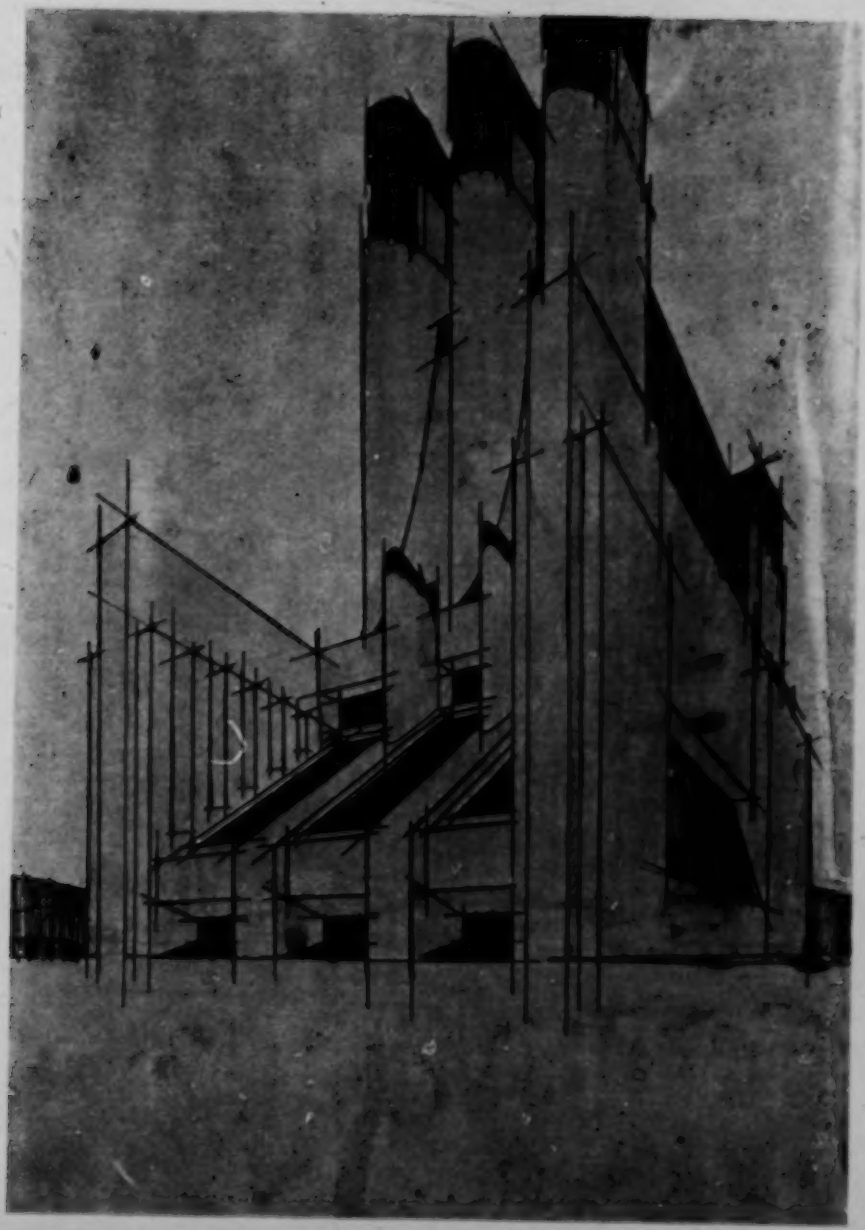


the past. His urbanistic synthesis is arrived at on an intuitive and emotional level: a Futurist synthesis. From this stems not only his abstraction and idiosyncrasy, but also his prophetic gift due to a recognition of psychological values, and the advocacy of inventive and fantastic freedom. In Sant'Elia this is resolved in an effective *dynamisation* of the building 'from within', through radically new solutions such as the oblique plane of his surfaces or the originality of his stepped-back profiles.

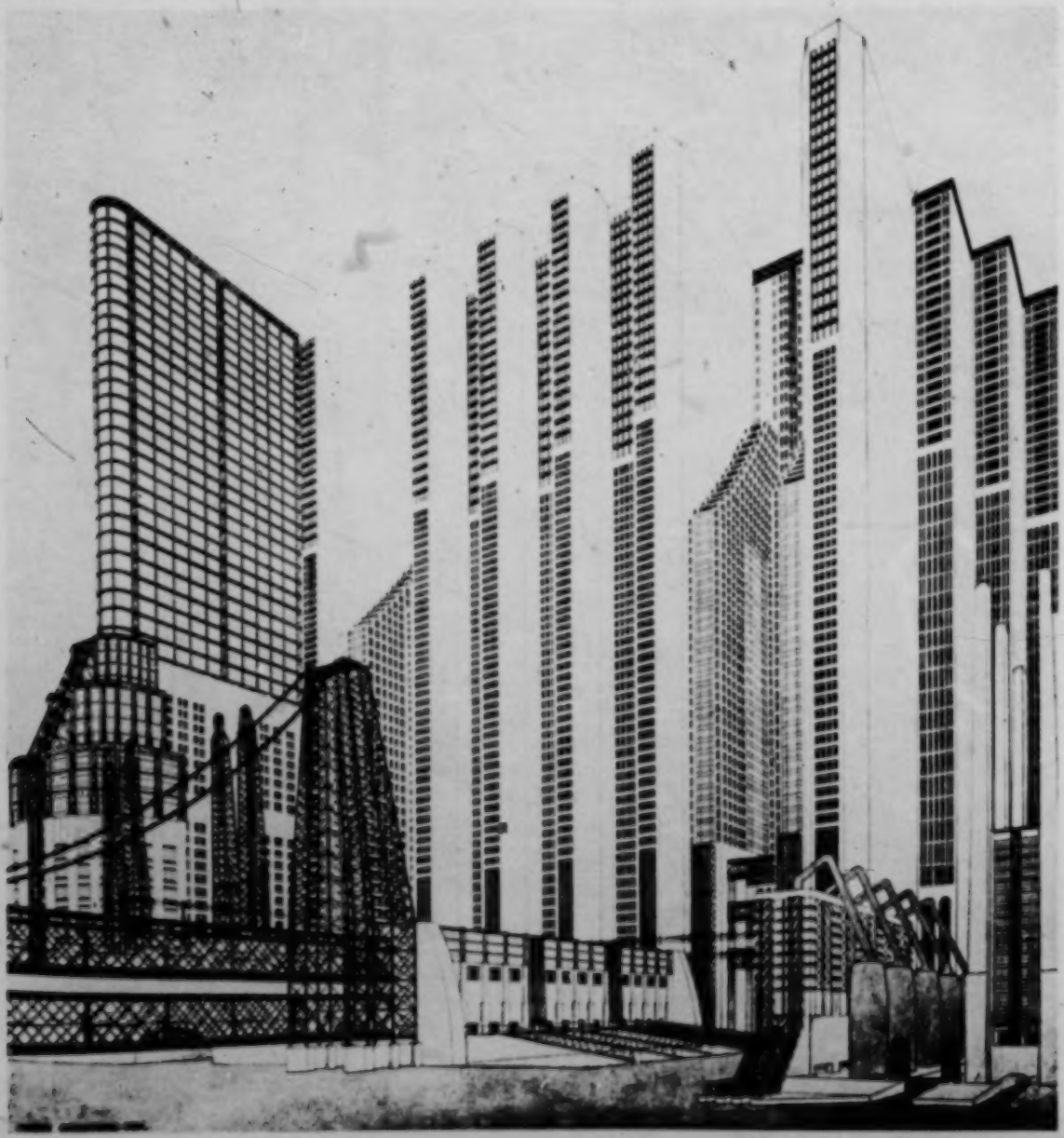
Much less complex are the motivations, methods and results of Mario Chiattone. (See illustrations.) Although he joined forces with Sant'Elia (exhibiting with him at the 'New Tendencies' show and

Marinetti, Boccioni, Sant'Elia, Sironi, at Gallarte (1915)

Sant'Elia
Study for a Building (1914)



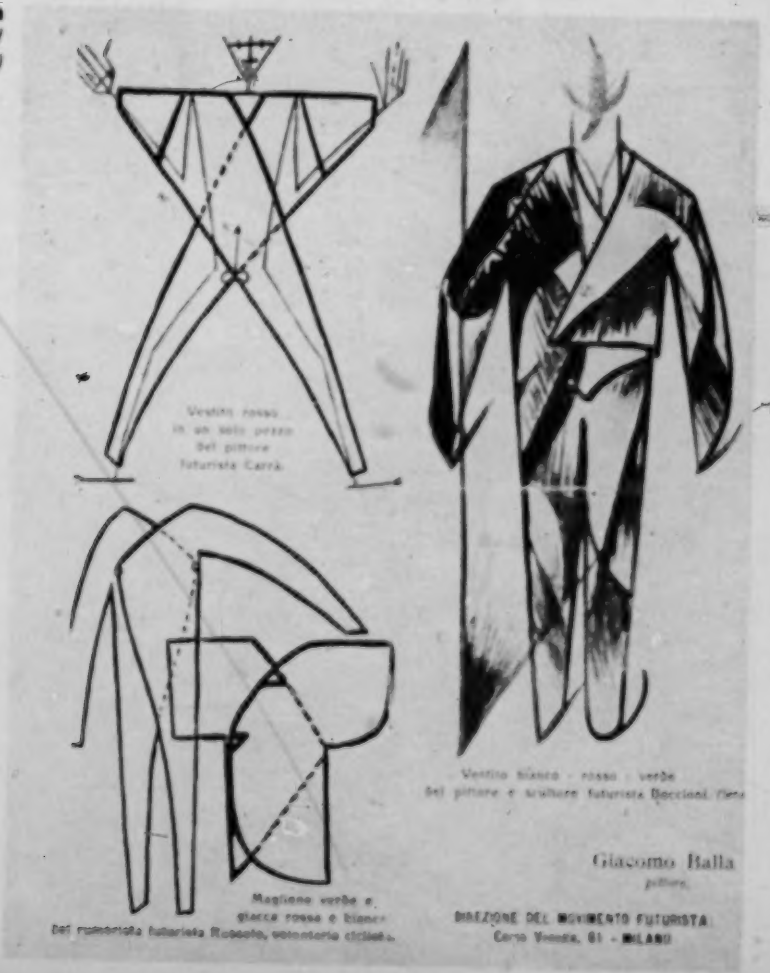
Chiattone
Construction for a Modern Metropolis (1914)



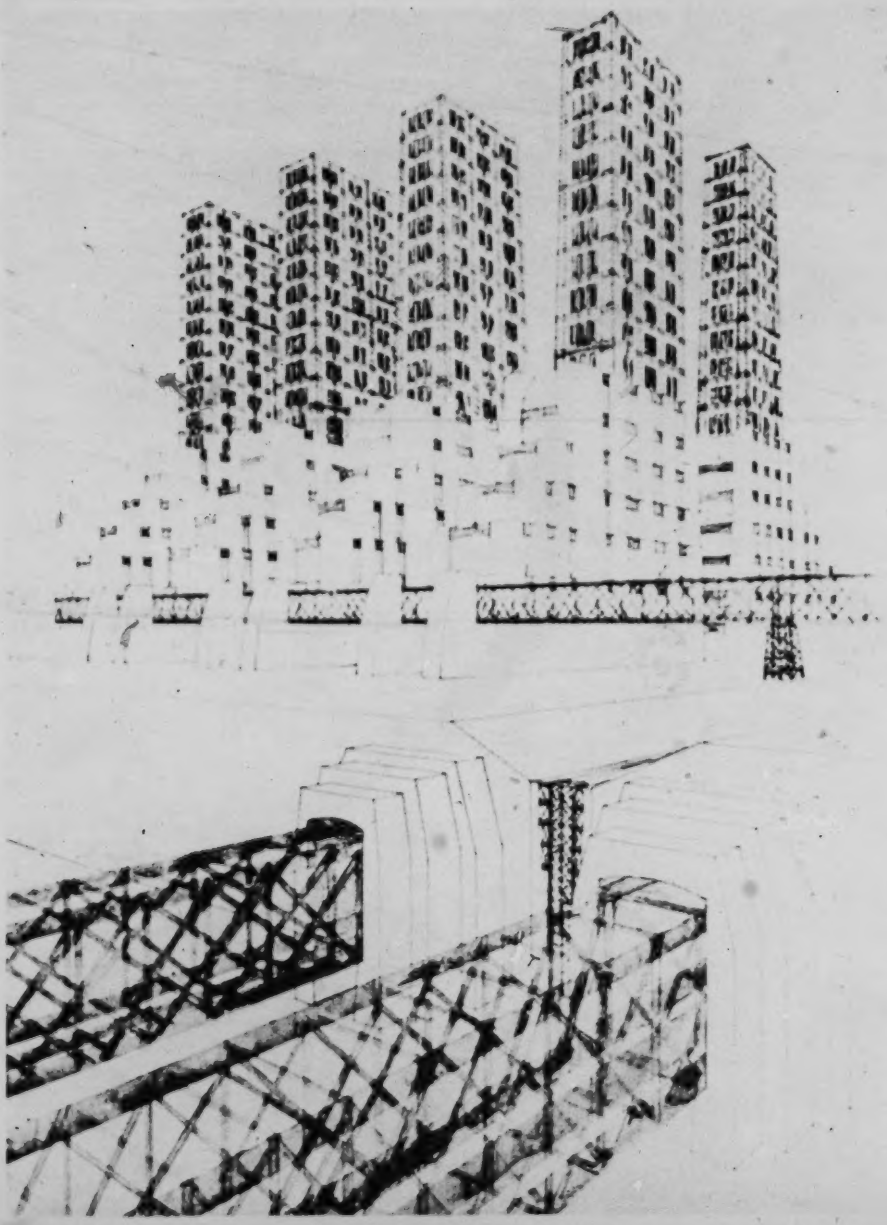
working in the same studio in the crucial period of 1914), he did not share the determination to present the new world with a new architecture. Indifferent to the dynamism of Futurism and any far-reaching urbanistic involvement, he devoted himself to a cautious development of the precedents of the Wagner School, moving towards a simplification of their decorative detail and a greater structural articulation. Fundamentally alien to the extremes and risks of the *avant-garde*, his work finally became resolutely static, sometimes almost 'metaphysical', reflecting the incipient renewal of the taste for solidity, balance and classicism.

Development of the concept of overall regeneration that was at the base of Sant'Elia's architecture is rather to be sought in the manifesto for the 'Futurist Reconstruction of the Universe', published in 1915 by

Balla
Page from the Anti-Neutral Suit Manifesto (Sep. 11th 1914)



Chiattone
Bridge and Study of Volumes (1914)

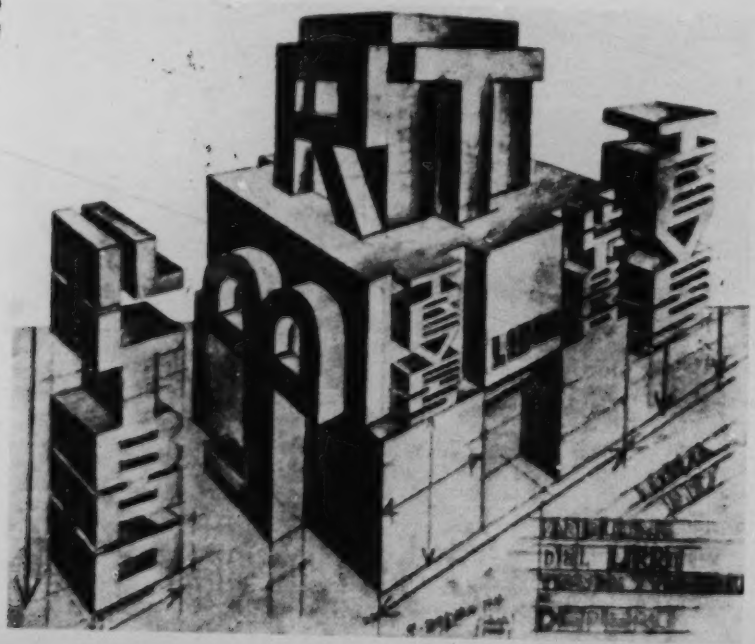


Balla and Depero. These two painters felt the need to go beyond painting and sculpture in order to operate in a broader reality, in dimension beyond the single object. 'We wish to realise this total fusion in order to recreate the universe by making it more joyful, in other words by recreating it in an integral fashion.' It was in this spirit that the two artists became involved in the construction of furniture and the designing of entire environments, and even in the promotion of 'Futurist clothes' on which Balla had worked since 1912.

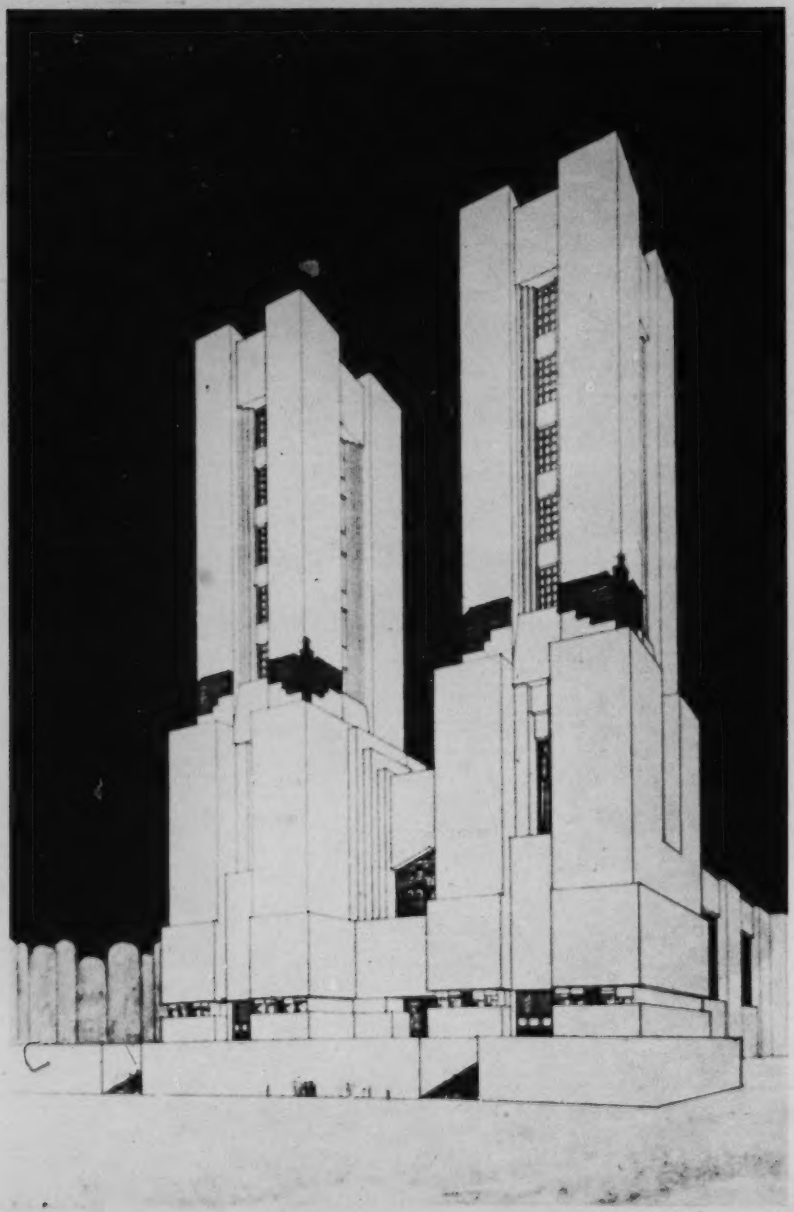
These were somewhat marginal activities, maybe, but they did not imply that the actual construction of buildings had been renounced. Of particular interest in fact are Depero's constructions (see illustration), in which can be seen a singular development of the 'transitoriness and ephemerality' proposed for Futurist architecture, by Sant'Elia, though with very different motives. Depero's buildings are nearly all ephemeral: publicity pavilions for exhibitions like, for example, the 'Bookfare Pavilion' of 1927. These were not designed to stand for long, but to provide the public with immediate and strong visual stimulation.

Later stages of Second Futurism, in the 20's and 30's, saw a wave of architectural activity intent on inventiveness, still dominated by interest in the machine, which for the Futurists was not a concrete realisation of a fundamental component of modern civilisation, but an imaginative transfiguration at times bordering on science fiction, as in the work of Poggi and Crali. Here the hallucinated vision had been prefigured by Virgilio Marchi's paroxitically disturbed urban images of the second decade. These too represented a violently expressionistic translation of Sant'Elia's vision of the 'New City'.

Depero
Bookfare Pavilion (1927)



Chiattone
Cathedral II (1914)



Futurism in literature and the theatre

Hugh Shankland

Marinetti declaiming at a Futurist evening with Folgore and Cangiullo

'Let us not be afraid of ugliness in literature, and let us kill solemnity everywhere. Come on, don't put on these high-priestly airs when you listen to me! Everyday we must spit on the *Altar of Art!*'
(Technical Manifesto of Futurist Literature.)

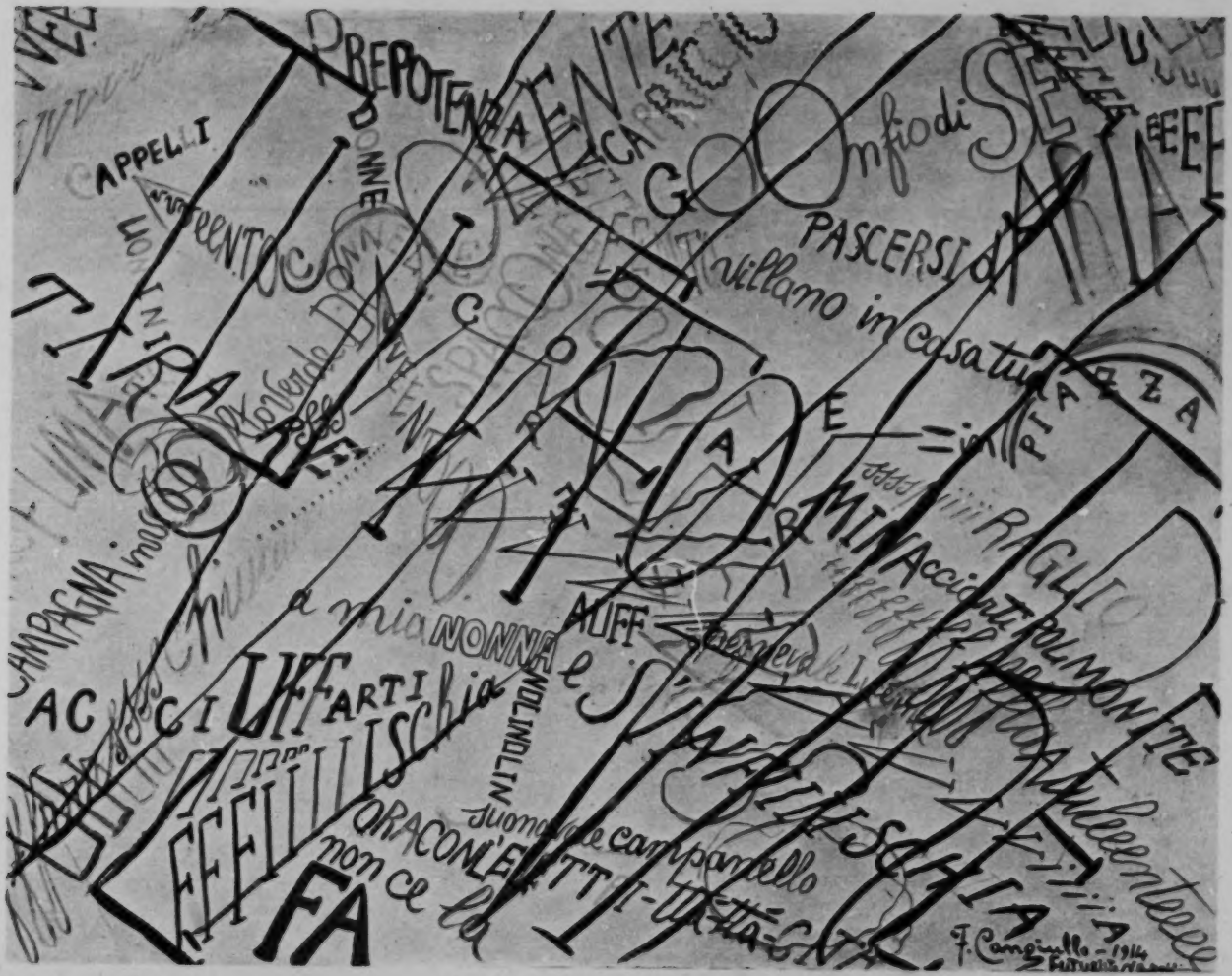
'You must convince yourself that the revolutionising of *forms* prepares and assists a fundamental revolution. I have noticed that when I wear my fur coat, my girlfriend is a shade conservative and stuffy.'
(Marinetti writing to Balilla Pratella, 12th April 1912.)

One evening in early 1909, before an Italian production of his *Poupées électriques* at the Alfieri Theatre, Turin, Marinetti went on stage to recite for the first time to a theatre audience his Manifesto of 'overwhelming and incendiary violence'. Little over a year later, 8th March 1910, he confronted a huge and tumultuous auditorium in the same city's Chiarella Theatre, but on stage with him were fellow-writers, and, for the first time, the signatories of the *Manifesto of Futurist Painters* whose text was declaimed by Boccioni. In the thirteen months which separate that solo performance from the demonstration of solidarity between poets and painters Marinetti had worked with formidable energy to keep his Manifesto and his aggressive image continually before the public gaze.

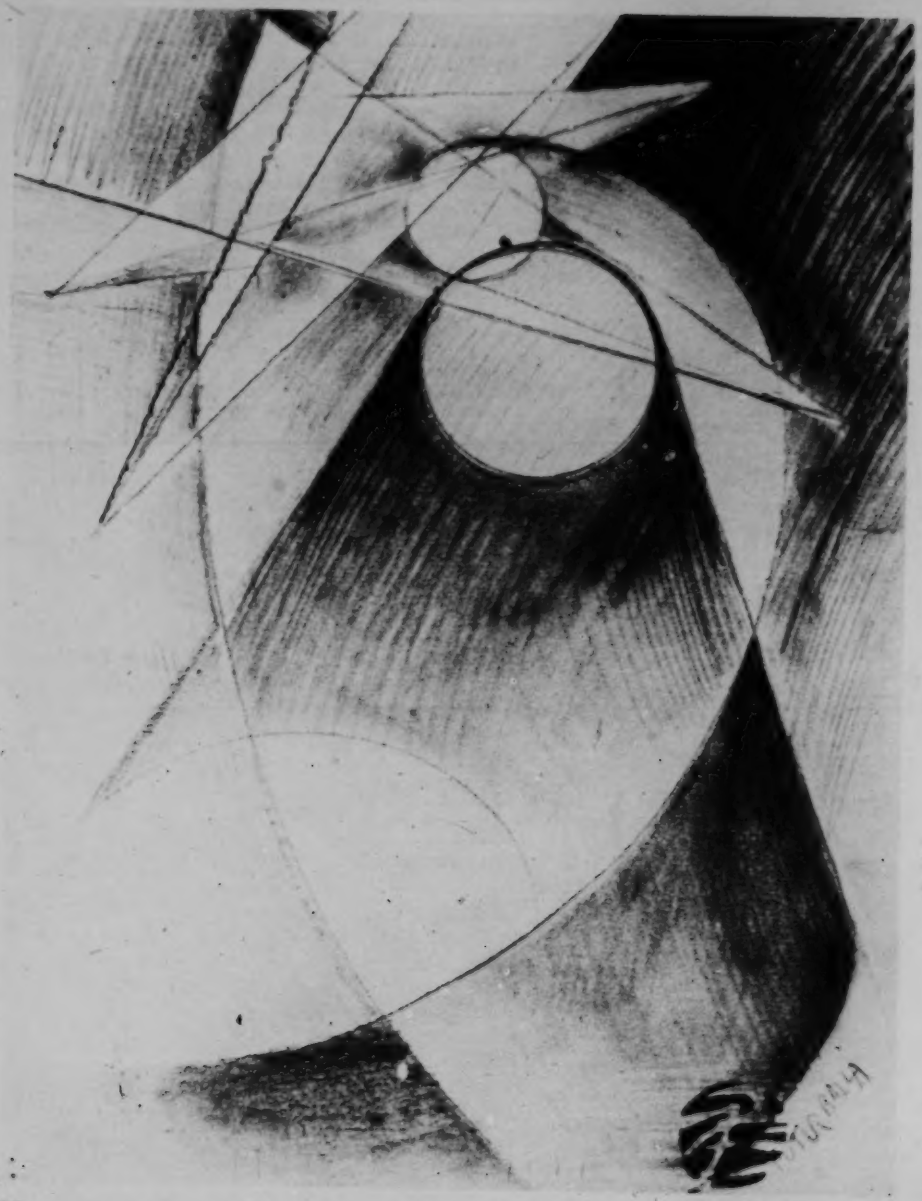
At his own expense he printed thousands of broadsheets of the Manifesto, bought advertising space and encouraged the debate on Futurism in the international press. Shortly after the Manifesto's first appearance on the front page of *Le Figaro*, Paris had a further talking point with his *Roi Bombance*, a satire of the sociology of revolution as a 'sauçaulogie' of eaters and eaten; the first night, at Lugné-Poë's experimental Théâtre de l'Oeuvre, was a full scale riot, touched off, it is said, by the thunderous sound effects of a priest's digestive system in the second act. Even more scandalous was the new 'African novel',

Front cover from Poesia *(1909)*

Cangiullo
Words in Freedom painting (1915) (Not in Exhibition)



Balla
Mercury passing in front of the Sun (1914)



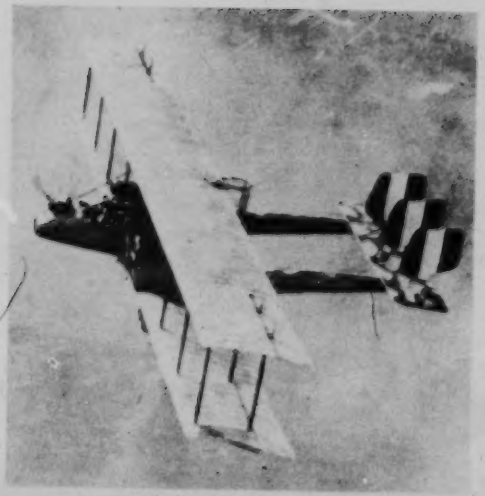
Mafarke, le futuriste, tale of a black Futurist Superman, which when it appeared in Italy next year brought the author further publicity, a sensational trial and conviction for obscenity. *Poesia*, the Milan-based poetry review Marinetti had financed and edited since 1904, became, with IL FUTURISMO stamped in red on the cover, the Movement's official organ; while, in the *Poesia* series of 'Futurist publications', he issued volumes of his friend's verses each with a Marinetti preface or manifesto. Aldo Palazzeschi, the most innovatory of the poets who were close to him at this time, recently recalled how in 1909 Marinetti wrote a 75-page introduction to *L'Incendiario*, which contains some of Palazzeschi's best early work, without once mentioning the poetry he was introducing; when the 1,000 copies of the book were ready the author was presented with a thick notebook containing the addresses of more than 700 prominent Italians, including many enemies of Futurism, who were all to be sent complimentary copies with bold dedications.

The insults with which Old Europe has gratified Futurism triumphant' were answered with a vengeance in Marinetti's *Let's Kill the Moonlight!* manifesto *(Uccidiamo il chiaro di luna!)*, a violent vision in which those young poet-heroes of the Unknown and the Absurd he had celebrated in the First Manifesto (he specifically names himself, Paolo Buzzi and Enrico Cavacchioli) liberate their spiritual companions—the mad from The Asylum, wild beasts from The Seraglio—and in a joyous orgy of destruction overthrow the armies and cities of conservatism, hack their way through a jungle of clinging women to lay a Futurist railway from Italy to Asia, harness the hydroelectric power of a cataract in order to outshine the old Romantic moonlight 'with 300 electric moons', and at last, taking flight in fantastic fighter-planes, contribute to the final brutal 'copulation' between the prostrate Enemy and the combined forces of madmen and beasts, assisted by the Indian Ocean in flood. The hyperbolical style and ferocious phantasy of this recall the most vigorous passages of *Mafarka*, the book which most clearly exemplifies Marinetti's thinking at the time he launched the Manifesto. Mafarka is an African warrior-magus-founder of a new *religion* of 'daily Heroism and the Will made extrinsic'; without recourse to a mere woman (though he is equipped with an enormous member) he is able by sheer willpower to beget his masterwork, an immortal son, 'invincible and gigantic bird with great flexible wings made to embrace the stars'. Myth and science (Icarus and Wilbur Wright's flying-machines) are deliberately united in this emotive symbol of man's transcendance of his mortality. Every disciple knew his *Mafarka* well; the Futurist's confidence in the power of creativity is contained in lines like these: 'Our will must pass out of us in order to possess matter and modify it according to our fancy. Thus we shall be able to mould everything that is around us and renew without end the face of the world. . . .'

Probably Marinetti sincerely believed that in their different ways the artist and the scientist would one day achieve man's immortality. The way must be prepared by encouraging an heroic attitude in human beings.

In the general elections of 1909 he involved his Movement in an explicitly political action. The brief *Primo Manifesto Politico* was an election poster boldly addressed to a Futurist electorate and favouring a policy of 'pride, energy and territorial expansion'. Marinetti's political position, which during the First World War was to coincide with

Caproni bi-plane



that of Mussolini, was clearly expressed in a speech early the following year: 'We are as distant from internationalist unpatriotic Socialism (ignoble celebration of the rights of the stomach) as from timid priestridden Conservatism, symbolised by carpet-slippers and the warming-pan'.

The occasion of this remark was the first Futurist soirée (*serata futurista*), staged in Trieste on 12th January 1910. Publicity and political considerations are evident in the choice of a suitable site: Trieste, though the majority of its citizens were Italian-speaking, was the chief sea-port of the Austrian Empire, and consequently a centre of Italian irredentism and nationalism. A one-night booking of a respectable theatre by some anarchic Italian poets could hardly fail to attract attention. In the Politeama Rossetti Marinetti raged against the cult of tradition and the commercialisation of art and sang of the nobility of patriotic militarism and war; Armando Mazza's booming voice declaimed the Foundation Manifesto then recited Futurist verses one after the other; predictably, the audience reacted for or

Boccioni
Caricature of Armando Mazza (1912)

against and the evening broke up wildly, to continue in the streets and cafes of the city—under the watchful eyes of the Austrian police, 'walking pissoirs'.

A month later Marinetti, with the Futurist poets in full strength, organised another demonstration in the Teatro Lirico, Milan. 'The stalls', he wrote, 'were packed with ultrapacifist clerical Conservatives', the gods with workers 'bellowing like the threatening waters of a dam'. Once again poetry, literary polemics and politics were inextricably mixed; an anti-Austrian ode by Buzzi was declaimed and at Marinetti's cry 'Long live war, sole hygiene of the world! Down with Austria!' pandemonium erupted and in the ensuing riot the founder of Futurism was arrested on stage. Next day the Austrian and German consuls delivered formal protests to the authorities. The *serata* had been a complete success. As polemicist, patriot and even as artist Marinetti was never more himself than when he sensed the presence of the Enemy, 'the eternal enemy which would have to be invented if it did not exist'. His first advice to modern authors in the *Manifesto of Futurist Dramatists* (1910), subtitled 'the delight of being hissed', is to despise their public.

In the next couple of years he produced less literary work since his energies were devoted to the management and promotion of his Movement, encouraging, and often financially supporting, its most talented members, sponsoring and participating in Futurist lectures, exhibitions and soirées in Italy and abroad. He speaks of 22,000 new supporters in a single month, without revealing the source of his statistics.

In September 1911 Italy invaded Libya to colonise Tripoli and Cyrenaica. Each of the various Italian nationalist groups saw this as a direct result of its own agitation, and Marinetti for his part commended the government for 'finally becoming Futurist'. In October, before embarking for Africa as war-correspondent for the Paris *L'Intransigeant,* he penned an address to Futurist artists and musicians, telling them to down tools and join him in 'the red holiday of genius! We can admire nothing else today but the formidable symphonies of bursting shells and the crazy sculptures modelled by our inspired artillery amongst the enemy hordes'. Nonetheless his summons was not followed. It was his first experience of war and, true to the spirit of the Foundation Manifesto, he found it exhilarating. His indignant rebuttal of Turkish accusations of Italian atrocities is not improved by his joyful descriptions of hounding to death *l'Arabe traître et carnassier.* In Tripoli he discovered that the battle of Waterloo was won on the playing-fields of Eton and on returning to Italy he advocated more outdoor games and a fetish for sporting records. The sensational immediacy of the battlefield was to be the principal theme of his experimental writing over the next three years.

Italian troops in action at Gargaresch, from an old newspaper illustration (1912)

At this point one must ask: what about the work of the *other* Futurist writers? 'Frenzied constructors of images and courageous explorers of analogies' Marinetti termed them, and the phrase conveys the manner and content of the worst contributions to the first anthology of *Futurist Poets* (1912). The poems on explicitly Futurist themes ('the beautiful Ideas one dies for', odes to electricity, war, aeroplanes) are the least readable, and not only because they were often written for exuberant declamation at Futurist evenings. Most of the young poets writing under Marinetti's banner, while declaring their contempt for the older generation of Italian poets—

Palazzeschi, Carrà, Papini, Boccioni and Marinetti

D'Annunzio's decadent Nietzscheism and Pascoli's sentimentality—composed verses pervaded by just such influences. 'Free verse' was the weapon with which the early Futurists proposed to combat traditional versifying, and undoubtedly the work of the few gifted poets (Corrado Govoni, Palazzeschi and to some extent Buzzi) helped to hasten the acceptance of *vers libre* in Italy, and consequently a more flexible diction and syntax. Its most original exponent was Palazzeschi whose *Fontana malata* and *Lasciatemi divertire*—now

Marinetti
SCRABrrRrraaNNG (1919) 'That evening, in bed, she read again the letter from her gunner at the front'

THE CATALOGUES OF THE ANNUAL LOAN EXHIBITIONS OF THE ROYAL ACADEMY OF ARTS 1870-1976

Published on microfiche by:

Chadwyck-Healey Ltd
20 Newmarket Road
Cambridge CB5 8DT
England

Somerset House
417 Maitland Avenue
Teaneck, NJ 07666
USA

Date of publication and production of master: 1978

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is identified by a three-part serial number. The first part of the serial number designates the sales list in which the title was first announced. The second part indicates the agent of publication i.e. the museum, gallery or organisation that was responsible for the publication of the catalogue. The third part of the serial number is the number allotted to that title.

Copyright, microfiche edition: Royal Academy of Arts, London, and Chadwyck-Healey Ltd, 1978.

Location of original: Courtauld Institute of Art, 20 Portman Square, London.

Technical data:

Producing laboratory: Chadwyck-Healey Ltd, Cambridge, England.

List 15

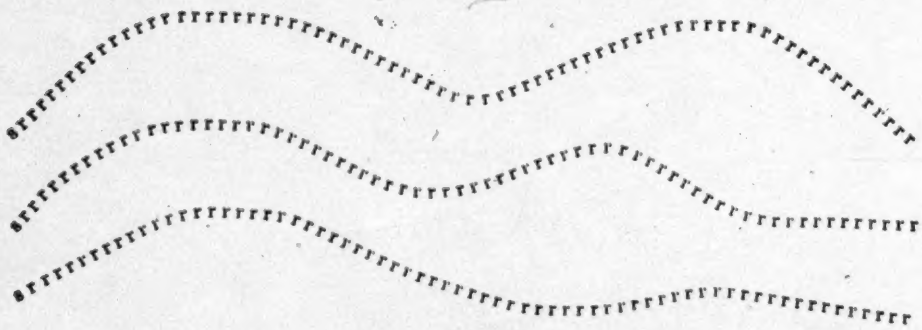
Govoni
The Sea (1915). From 'Rarefazioni e parole in liberta'

monti costa Francia

scendere

s
c
e
n
d
e
r
e

gambe di gomma incontrare una sonagliera un rosario balzante di suoni al collo d'un galoppo incontrare un mendicante = straccio vestito commesso viaggiatore della fame che va sul toboga della via maestra lungo il mare rotondo sotto il sole biondo coi suoi piedi lunghissimi 100 km.

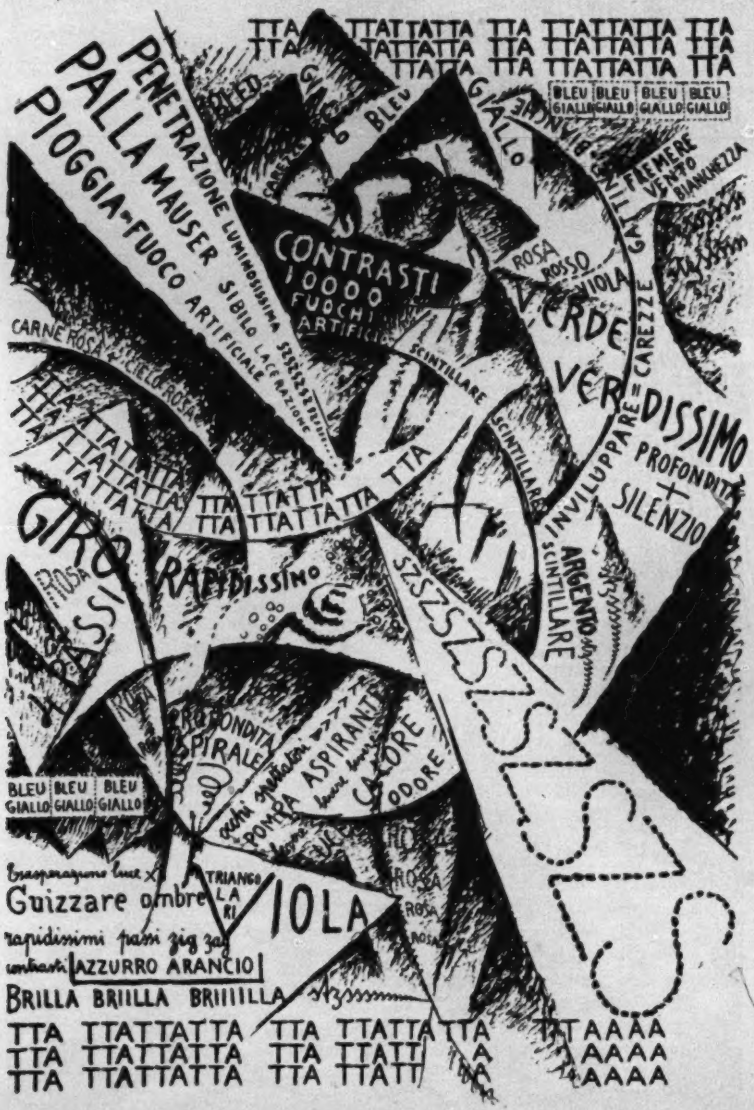


il MARE

quest'altro mendicante azzurro triste stracci di vele barcacce scarpacce che fanno acqua suonare instancabilmente per le vie sotto le finestre

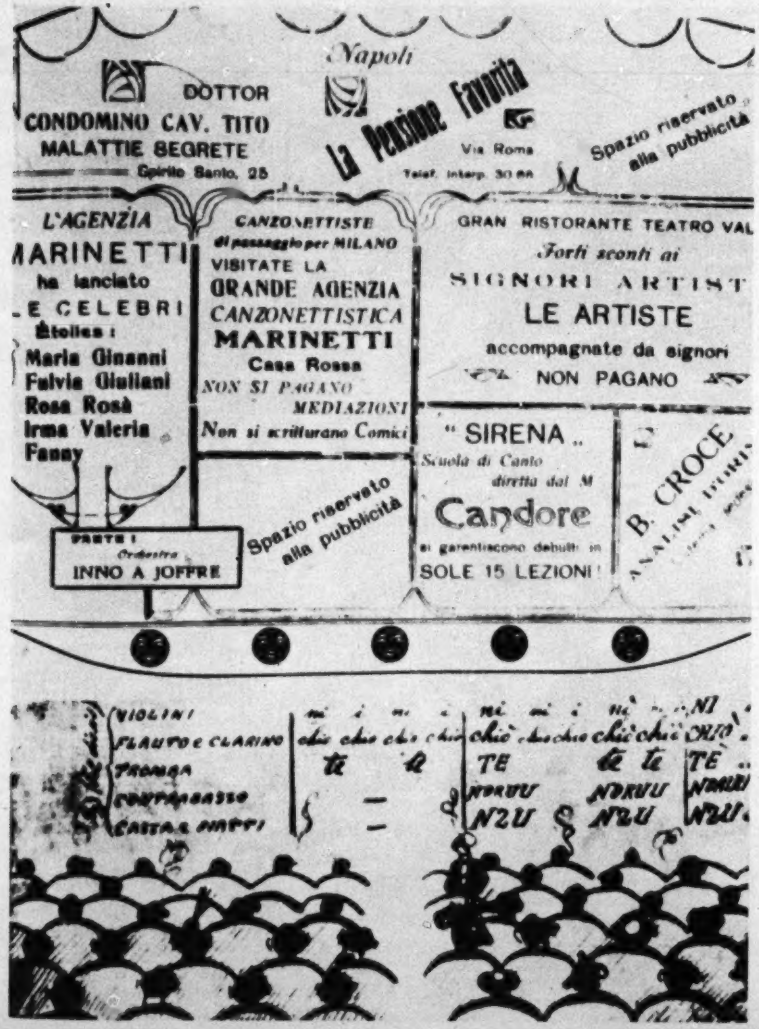
reduced to amusing ditties for Italian primary schoolchildren—were staple shock numbers in early Futurist evenings. Palazzeschi, by tuning Marinetti's extravagant taste for the sublime and irrational to a sense of the ironic and ridiculous, had a beneficial effect on the mood of the Master himself. For Marinetti the *Fontana malata* was a milestone in Italian literature; the onomatopoeia of the sick fountain's consumptive cough, *Clof, clop, cloch, cloffete, cloppete, clocchete,*

Severini
The Dance of the Serpent
(from Lacerba, 1914)



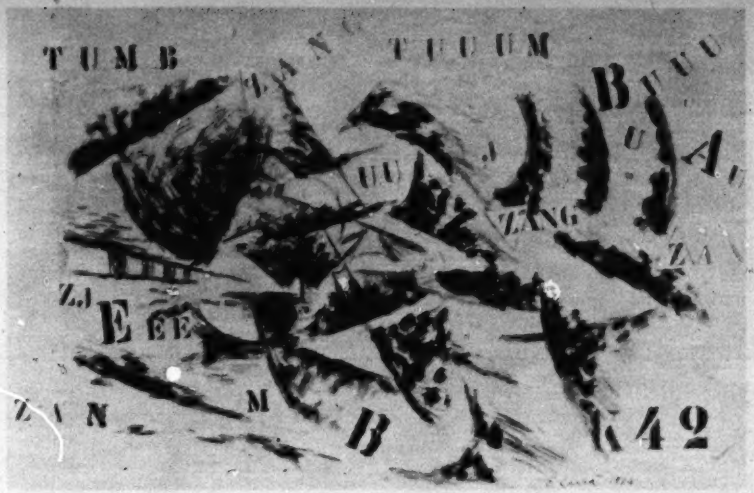
chchch . . ., he considered to be 'the first glorious gobs of spit which Futurism let fall on the ridiculous altar of Art with a capital A'.

The 1912 anthology contains hardly any new verse by Marinetti himself, instead he prefaces the volume with a *Technical Manifesto of Futurist Literature,* the most influential of all his manifestos apart from the Foundation Manifesto itself. In the matter of 'technical' manifestos Marinetti had been beaten to it by the painters and by the musician Balilla Pratella, but his own is more daringly innovatory than either of these: 'After free verse—now at last, WORDS IN FREEDOM!' (*parole in libertà*).



Cangiullo
Illustration from 'Caffeconcerto' (1918)

Carrà
Atmospheric Envelopment—Exploding Shell (1914)



Characteristically, Marinetti's 'artificial optimism' finds him in pursuit of the *new* not deep in the abyss like Baudelaire, but speeding in an aeroplane 600 feet above the 'mighty chimney-stacks of Milan'. The whirling propeller tells him words must be freed from the prison of traditional syntax and demands the liquidation of adjectives, adverbs, conjunctions, punctuation, etc; naked nouns and verbs in the infinitive will suffice 'to give the sense of the continuity of life and the elasticity of the intuition that perceives it'. Each noun must have its 'double': *man-torpedoboat, woman-bay, crowd-surf, piazza-funnel, door-tap.* The successive movements of an object must be expressed by the 'chains of analogies' which it evokes; movement and direction may further be indicated by mathematical signs (+ − × : = > <) or musical signs. . . . These are laws which, if taken at their face value, would restrict a writer's freedom of expression even more than the ancient syntax. And yet there coexists with all the dogma in the *Technical Manifesto* a genuine and fascinating impulse towards a novel technique of intuitive composition and unconscious image-association. For instance the famous statement that 'every noun must have its double' is preceded by the remark that the writer must set them down 'at random, as they are born'. 'Poetry must be an uninterrupted succession of images', and, in order to counteract the mind's organising habits, he recommends a 'maximum of disorder'. This is well on the way to an abstract or indecipherable art: 'together we shall invent what I call *l'immaginazione senza fili* (wire-less imagination). One day we shall attain a still more essential art, when we shall dare to suppress all the first terms of our analogies in order to render nothing but the ceaseless succession of second terms. For this, we shall have to abandon the notion of being understood'. Typical of Marinetti's writing had always been audacious analogies and image-making and now this Symbolist fetish—'the deep love which links distant and seemingly diverse and hostile things'—is proclaimed the only method for rendering the 'multiform and mysterious life of matter', the Futurist's true objective. The writer

Depero
Giant Man with Moustache (1918)

must finally eliminate the sentimental and intelligent 'I' as his continual point of reference and substitute for it 'matter' whose inhuman essence is accessible to poetic intuition, 'something which physicists and chemists will never achieve'. This supreme triumph of the poet's intuitive powers is reminiscent of the superhuman creativity of Mafarka's will; in fact Marinetti finally prophesies that the Futurist's 'lyrical obsession with matter' is a step towards the creation of an immortal Machine Age man, 'a mechanical man with replaceable parts' whose actions will be totally free since no longer subject to the logic of death.

In his own way Marinetti is reconciling the artist's need to possess his subject with his desire to be possessed by it. He dreams of an art actively informed with the physical realities of modern life and at the same time seeks to alter quiet lives through a dynamic art. War, revolution, earthquake . . . brutally involve all the senses, and this was also his notion of creativity functioning at full strength. His search for an 'art-life' leads him again and again to the battlefield where, as he depicts it, the old-fashioned qualities of sentiment, thought and intelligence are transformed into sensation, action, instinct. No surprise, therefore, that his battlepieces all employ deliberate sexual metaphor. *Zang Tumb Tuuum* (1914), the prolonged 'words in freedom' chronicle of the siege of Adrianople in the first Balkan War, can only terminate, like the assault at the end of *Uccidiamo il chiaro di luna!* in a shattering explosion.

'Matter is neither happy nor sad. Its essence is courage, will and absolute strength.' In this line from the *Technical Manifesto* Marinetti expresses his male ideal of existence and his superior 'mechanical man': the qualities of 'matter' are found to be the virtues of the 'hero'.

Marinetti's subsequent bulletins on 'words in freedom' move from the near-abstract solutions of the *Technical Manifesto* in the direction of a novel kind of realism: noises must be rendered by bold onomatopoeia; the adjective is partially rehabilitated to signal clusters of sensations; the fact that print is also a visual medium is exploited to increase the impact of words through inventive typography and word-distortion, using 'if necessary 3 or 4 different inks and 20 different typefaces'. His preoccupation with art's need to convey the maximum of life is carried to its logical extreme in the statement that the 'free expressive orthography and typography serve also to express the facial mimicry and gestures of the narrator'. Such a narrator is of course only a vivid substitute for the live performer, the Futurist 'declaimer'. Many critics were left cold by the perusal of *Zang Tumb Tuuum* but no one who heard him ever denied the powerful effect of Marinetti's declamatory style, his *sport lirico*, for which he provided instructions. The reader, who might have assistant declaimers, should aim to 'dehumanise' his voice, facial expressions and the gestures of his arms *and* legs, might move about the room and among the audience, draw on blackboards and use elementary instruments such as a hammer, sticks, klaxon, drums, saws, and an electric bell:

'Metallise, liquefy, vegetalise, petrify and electrify the voice . . . use geometric gestures to give the arms the rigid conciseness of semaphore signals or lighthouse beams. . . .'

Out of such experiments grew Balla and Depero's 'mechanical' theatre.

Indeed the various 'free word' manifestos are good proof of the profitable collaboration between Marinetti and the visual artists. For instance his advocacy of '20 different typefaces' recalls Boccioni's '20 different materials' in a single work of sculpture (see Manifestos Section); when Marinetti says his 'typographical revolution' will disrupt the 'static ideal' of Mallarmée he is stating in literary terms Boccioni's more celebrated championship of 'plastic dynamism' over Cubism's 'static form'. Marinetti's 'double noun' *piazza-funnel* could almost be an alternative title for Boccioni's *The Street Enters the House* (1911). The visual power of words and signs was extensively applied in painting and collages; Carrà's *Guerra-pittura* (1915) contains work to a large extent based on *Zang Tumb Tuuum*. Marinetti's principle of analogies was adapted by Severini in paintings such as *Sea=Dancer+Vase of Flowers*, while Carrà's manifesto, *The Painting of Sounds, Noises and Smells* (1913), extends to painting the Marinettian total involvement of the senses.

Carrà, Boccioni and Soffici wrote 'free word' compositions, and Balla and Depero experimented with sound poems entirely in onomatopoeia *(onomalingua)*. Russolo's *Art of Noise* (see Music Section pp. 93–104) can be traced back to Marinetti's advice to poets in the *Technical Manifesto:* 'Listen to machines and reproduce their very particular inhuman speech'.

Similarly Futurist writers briefly invaded the field of visual arts. Govoni's *Rarefazioni* (1915) are attractive but whimsical doodles, closer to the manner of Apollinaire's *Calligrammes* than Marinetti's dynamism. Francesco Cangiullo made 'free word' paintings, drawings

Cover of Lacerba *(1914)*

LACERBA

ANNO II, N. 14 — FIRENZE, 15 LUGLIO 1914 — Via Ricasoli, 8 — II. E. 4 SOLDI L'ANNO 4 LIRE

F. T. MARINETTI
C. R. W. NEVINSON
VITAL ENGLISH ART

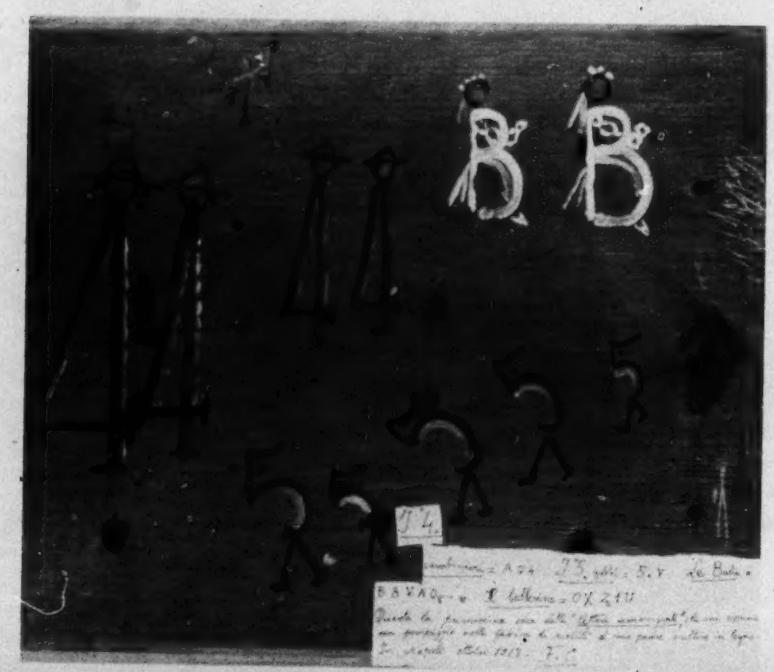
AGAINST

FOR

and collages *(tavole parolibere)* and brought further humour and invention into 'free word' composition with his *Caffeconcerto, multicoloured humanised letters*, the manuscript of which he has lent specially to this exhibition. The most curious and ambitious product of the whole craze was surely Paolo Buzzi's novel-cum-film+words in freedom, *The Elipse and the Spiral* (1915).

Much free word experimentation, important writings on music by Pratella and Russolo, original work by Futurist artists, manifestos by Boccioni and Carrà, appeared in the Florentine magazine *Lacerba* in 1913–14. Even before the Futurists contributed to it *Lacerba* was as outspoken as its bold type and generous format. In this brief but intense period of collaboration Marinetti regarded it as the principal organ of Futurism, though its Florentine editors, the notorious intellectual and bourgeois-baiter Giovanni Papini and the painter-critic Ardengo Soffici preferred to think in terms of a working alliance of the Milanese primitives with the Florentine *avant-garde*. The two groups joined forces in early 1913 and celebrated with an expedition to Rome where the Futurist painters were exhibiting in the foyer of the Teatro Costanzi, the present Rome opera house. Papini delivered a Futurist address *Contro Roma* and Soffici hung his paintings alongside those of the Futurists.

The Teatro Costanzi was the scene of several memorable Futurist soirées. Boccioni's famous caricature (see illustration) could well be a synthesis of these, though it is actually of a slightly earlier date. Stout Balilla Pratella, wielding two batons, endeavours to conduct one of his Futurist symphonies while the audience protests violently; in the



Cangiullo
4 Carabinieri, 5 Hunchbacks, 2 Wetnurses and the Dancer

Poster for Futurist Evening

"LA TEATRALE"

TEATRO COSTANZI

ROMA

Domenica 9 Marzo 1913

alle ore 21 prec.

GRANDE SERATA

FUTURISTA

PROGRAMMA

1 INNO ALLA VITA

Sinfonia futurista del maestro Baldin Pratella

Autore

2 La Poesia nuova di Paolo Buzzi.
La Fontana malata di Aldo Palazzeschi.
L'orologio ed il suicida di A. Palazzeschi.
Sciopero generale di Luciano Folgore.
Sidi Messri di F. T. Marinetti.

F. T. MARINETTI

3 Il pittore e scultore futurista

UMBERTO BOCCIONI

parlerà sulla "Pittura e Scultura futurista"

4 CONSIGLIO AI ROMANI

di F. T. MARINETTI.

PREZZI

1 Lira - INGRESSO - Lire 1

centre, Marinetti declaims; from left to right, Boccioni, Carrà and Russolo gesture, each before his own painting; the prone bodies on the stage allude to passatist objectors knocked insensible by Futurist fists.

These theatre evenings still retained all their power to incense the public, but now some of the Futurists were turning their attention to revolutionising drama itself. Once again Marinetti led the way. His inspiration was the popular music hall which he realised already possessed the means for sabotaging bourgeois theatre. In the *Variety Theatre Manifesto* (1913) he speaks of music hall thriving on the Futurist qualities of speed and resourcefulness, illogicality, improvisation, versatility and technical inventiveness. Futurist theatre must increase the breakdown in logic, abolish the compère, provoke direct reaction in the audience and prostitute all conventions of the theatre, debunking the Sacred and Solemn in life and art: Sarah Bernhardt on stage with the great impersonator Leopoldo Fregoli, all Shakespeare's plays reduced to a single act, *Hernani* performed by actors tied in sacks, a Beethoven symphony played backwards . . . .

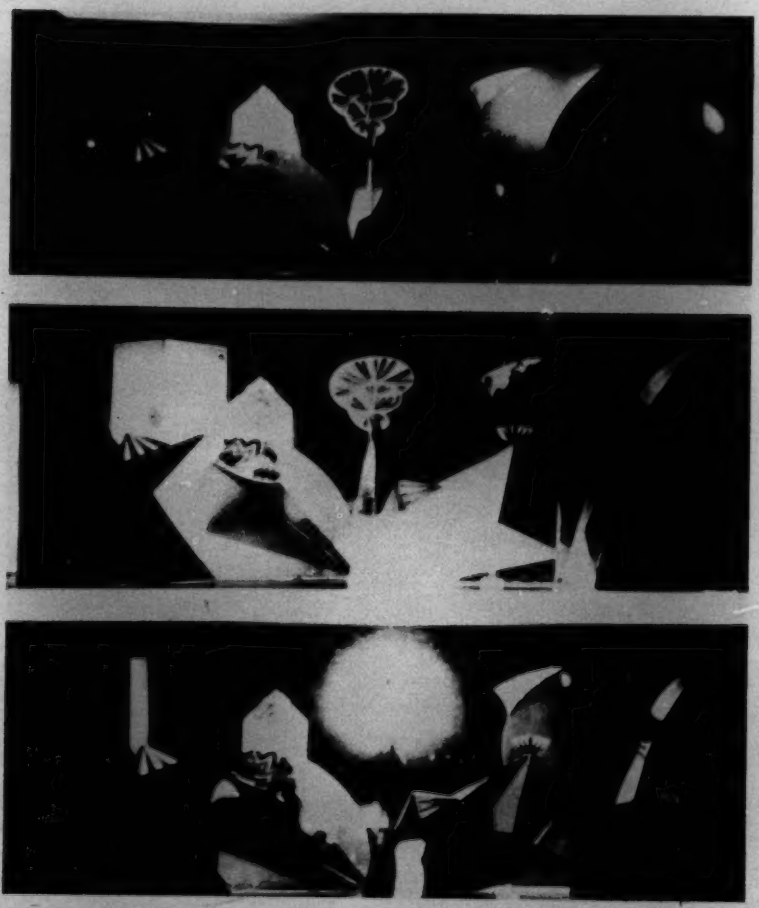
Events in this spirit, which have long been recognised as prototypes of Dada cabaret, were first improvised at small Futurist gatherings in 1914. The earliest occasion was a performance of Francesco Cangiullo's free word Neapolitan phantasy, *Piedigrotta*, at Giuseppe Sprovieri's permanent Futurist gallery in Rome. *Lacerba* reported Cangiullo with Marinetti 'speaking, singing, bellowing *Piedigrotta* . . . assisted by the famous troupe of dwarfs . . . with choruses conducted by Luciano Folgore and Auro d'Alba. Every so often the author Cangiullo sprang to the piano . . . The public greeted with wild applause the appearance of the procession of dwarfs bristling with fantastic tissue paper hair . . . Much admired was the gaudy boat Balla wore on his head'.

Balla, who with Depero was the scenery and costume designer for these pieces, went on to develop a witty but more and more

Boccioni
Caricature of a Futurist Evening (1911)

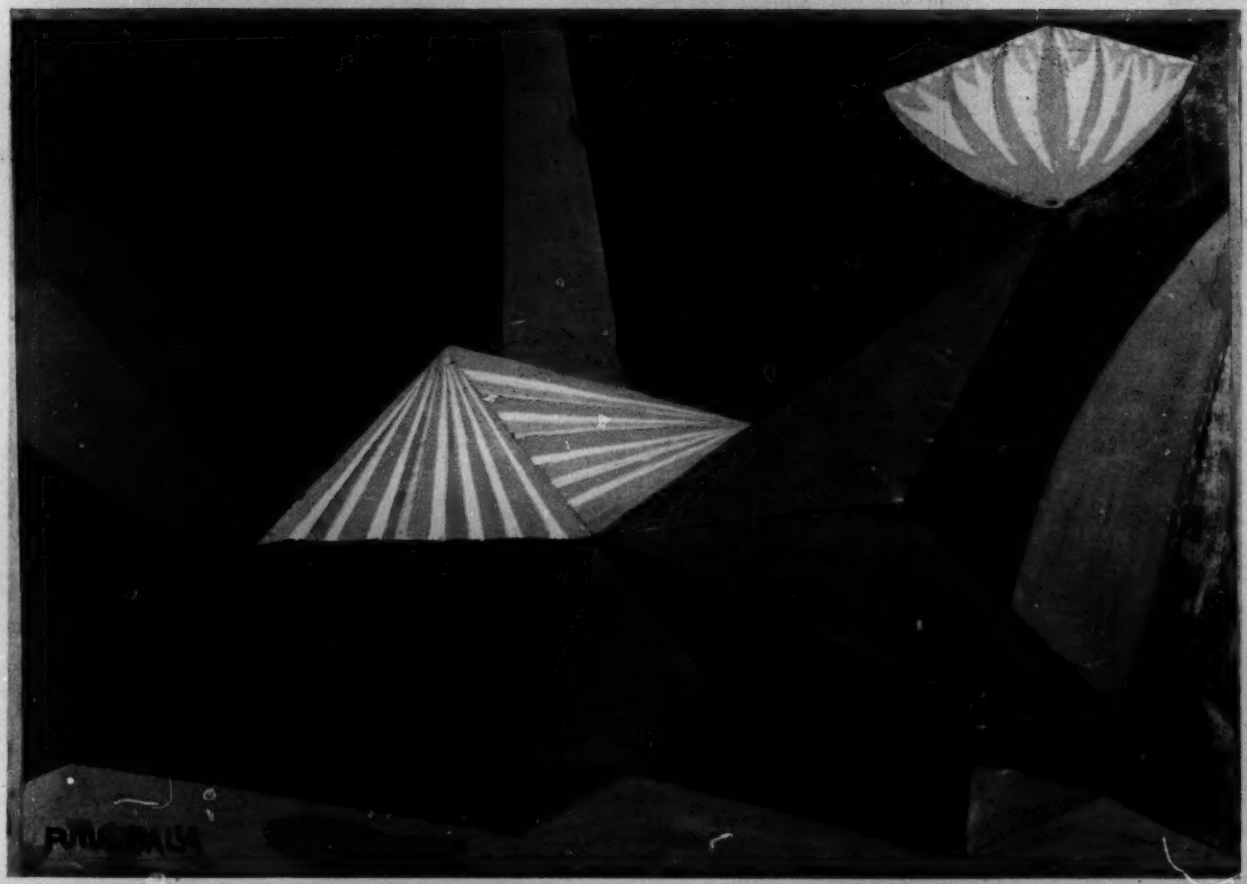
depersonalised theatre culminating in his chromatic 'choreography' for Stravinsky's *Feu d'artifice* (1917), which dispensed with human actors altogether. Earlier, Enrico Prampolini (see Cinema and Photography section pp. 91–92), who worked in Rome with Balla and Depero, wrote a manifesto calling for the total autonomy of the stage-designer who would be free to interpret on a bare stage the emotive equivalents of a work by a complex play of chromatic lighting.

Meanwhile a theatre of more modest techniques was started by two young writers, Bruno Corra and Emilio Settimelli, signatories with Marinetti of a *Manifesto of Futurist Synthetic Theatre* (1915) which promoted *sintesi*, plays of extreme brevity and concentration in opposition to the conventional three-act drama, and partly in emulation of cinema 'shorts'. A company of professional actors was formed in Florence and toured Italy the same year with a programme of *sintesi* ranging from crude demonstrations of Futurist aggression against pacifists to experiments in dramatised 'states of mind',



Sequences from Balla's chromatic stage set for Stravinsky's 'Fireworks' (Feu d'Artifice) *(Reconstruction 1968)*

Balla
Sketch for Feu d'Artifice (1916/17)



'simultaneity' of events and send-ups of theatrical ritual: in Marinetti's *Le basi* (see illustration) the curtain was raised no higher than the actors' waists.

In 1916 the two groups collaborated on the film, *Vita futurista*. No print has survived of what would have been a unique record of Futurist live experiments. 'Marinetti and Settimelli with great caution approach strangely jumbled objects to view them in a new light', runs a description of one of the episodes in this film (see also Cinema and Photography section pp. 91–92).

To view them in a new light . . . This, rather than any single work, is Marinetti's legacy to us today, and ample proof of his impatient but artistic temperament. Unlike Boccioni, whose reputation is now so secure, Marinetti survived the First World War and thus outlived that intensely creative decade which in the Foundation Manifesto he had prophesied would suffice for the pioneers to complete their work. If one were to look for a date that closes the first phase of Marinetti's Futurism it might be 1921, the year after he denounced Mussolini's Fascism as passatist, and the year in which he proclaimed his most eccentric and yet human art form from the stage of the Théâtre de l'Oeuvre during an evening hardly less agitated than the first night of *Roi Bombance: Tactilism*, a wordless art, 'whose only aim is harmonies of touch, which, through the skin, will contribute indirectly to the perfecting of spiritual communication between human beings'.

Photograph taken during a performance of Marinetti's 'Feet' (Le Basil) *(1915)*

Marinetti seated outside the 'Kursaal' *in Rimini*

Bragaglia
Photodynamism: 'The Bow' (1911)

Futurist cinema and photography

Caroline Tisdall and Hugh Shankland

Bragaglia
Film Title for *'Il perfido Incanto'* (1917)

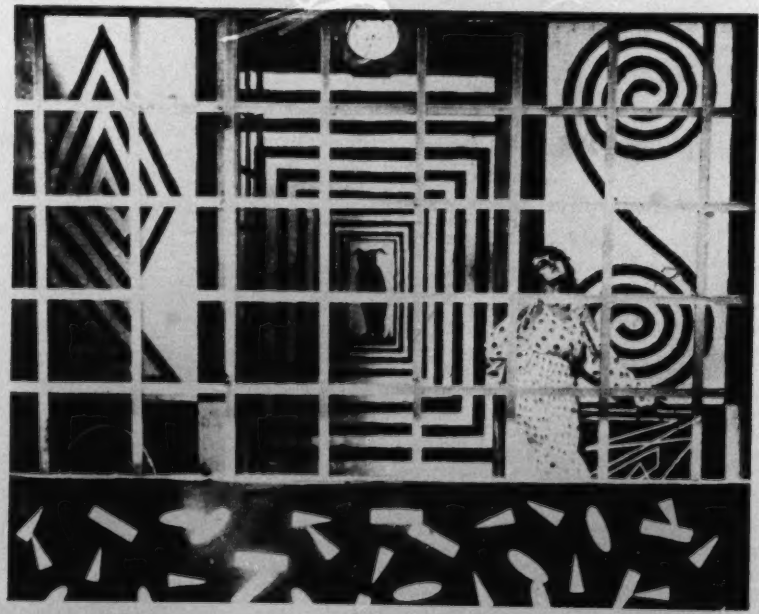
La fantasia decorativa con cui venne mascherato il "PERFIDO INCANTO" è innegabile e vera, proclamano Anton Giulio Bragaglia ha saputo veramente dimostrare come si possa, con una saggia sobrietà di linee e con una strettissima distribuzione delle luci e delle ombre, raggiungere, sullo schermo, effetti particolari di sintesi pittorica.

It was inevitable that at some point the Futurists should have turned their attention to the arts of cinema and photography. These were new arts, open to experiment, and without a long and deadening history. Furthermore, they offered the greatest scope for the exploration of movement, the tracing of lines of force. 'A galloping horse has not four legs, but twenty', they had said: this could be interpreted in paintings, such as in Balla's *Rhythm of the Violinist*, but could only be proved in photography.

Not that the main protagonist: Anton Giulio Bragaglia, was the first to evolve a photography of movement. Muybridge and Marey had made extensive studies of the paths traced by moving men, horses and birds in the 1880's, and these were known to the Futurist painters and used particularly by Balla. But, as Bragaglia pointed out,

these were static analyses. His aim was to produce a dynamic photograph, not merely a study of movement as can be seen in works like *The Typist* and *The Bow.* (See illus. p. 90.) He presented his arguments in his Manifesto of Futurist Dynamism, apparently produced in 1911, though no positive proof of its existence can be traced before a notice of 1913 in *Lacerba.* But his relationship with the group was uneasy, and they later publically repudiated any association of his 'dynamism' with theirs!

Bragaglia produced a number of films of which the most important are of 1916: *Perfido Incanto* and *Thaïs,* the latter featuring splendidly abstract sets by Prampolini (at least as far as one can judge from the surviving stills—see illus. p. 92). But in spite of Bragaglia's cinematic skill, it was Ginna who was invited by Marinetti to make the only group film ever produced. This was *Vita futurista,* of 1916, and included a series of intriguing romps: 'Balla falls in love and marries a chair which gives birth to a stool—morning exercises to liberate oneself from logic—quarrel between a foot, a hammer and an umbrella.' In one sequence Ginna used distorting mirrors, and while editing another coloured in by hand the white flecks in the print in order to emphasise a character's 'state of mind'. The improvisation and episodic quality of *Vita futurista* were characteristic of 'Synthetic Theatre' (see Lit. and Theatre Section). A Manifesto of Futurist Cinema appeared after the film. It rejected contemporary concepts of the cinema as a form of theatre without words, hailing it as a 'new art, immensely vaster and more agile than all others existing' and the most perfect medium for 'polyexpressiveness', which was seen as the true goal of modern art. But from the stills that survive, amusing as they are, it seems this was one art form in which the theory outpaced the practice.



Bragaglia
Still from the last scene of *'Thais': The Suicide* (1916)

Futurist music in historical perspective

by John C. G. Waterhouse

Compared with its justly celebrated achievements in the visual arts, and its more questionable yet adventurous and influential contributions to literature, Futurism's impact on music was of small account. Among the 'progressive' Italian musical trends of the years around the First World War, pride of place must be given, rather, to certain other movements: to the Florentine one, linked with the literary periodical *La Voce*, in which Giannotto Bastianelli and Ildebrando Pizzetti were key figures; and, still more, to Alfredo Casella's *Società Italiana di Musica Moderna (S.I.M.M.), which during the short but crucial period 1917 .19 served as a rallying point for almost all truly modern-minded Italian composers of the time.*

Nevertheless it would be wrong to suggest that Futurism played no significant part in the modernisation of Italian music. For one thing, its first excursions into the musical field antedate Casella's society by several years, and even Bastianelli's *I Cinque Italiani* by one. Already in his very first manifesto (1910), F. Balilla Pratella (1880–1955; the only trained musician in the Futurist movement in its early years) called for a violent break with the 'intellectual mediocrity, commercial

degradation and hatred of the new which reduce Italian music to a single and almost invariable form of vulgar melodrama, from which results our absolute inferiority compared with the Futurist evolution of music in other countries'.

In the following two years Pratella's Technical Manifesto of Futurist Music and his third polemic *La distruzione della quadratura* advocated the use of atonality, rhythmic irregularity, intervals smaller than a semitone, etc., such as no Italians (with the single rather special exception of the exile Busoni) had even considered using before 1910. (One should add, however, that by 1911 that strange unclassifiable figure Domenico Alaleona was also beginning to speculate on comparable lines, apparently quite independent of Futurism.)

Unfortunately Pratella's manifestos are of little more than theoretical interest; for neither he nor any other Futurist realised their full implications in practice. How wide was the gap between his ostensible aims and his achievements can be seen if one turns from his manifestos to his once-notorious first Futurist composition, *Musica futurista* (later renamed *Inno alla vita)* of 1912: amorphous, grossly over-reliant on the whole-tone scale, and irritating in its perpetual reiteration of short phrases, it is a mere historical curiosity, and certainly not earth-shaking in its novelty by world standards. At bottom, indeed, Pratella was half-hearted in his Futurism, and after the First World War he gradually withdrew from the movement, evidently sensing that his real talents lay in other directions. For, despite what *Musica futurista* might lead one to suppose, he had a genuine lyrical gift, which can be heard to best advantage in totally 'un-Futurist' pieces small enough in scale for his technical limitations not to show: to see him at his best one must turn, e.g. to the radiantly beautiful, folk-music-inspired song-cycle *I canti del cammino* (1929); but it would be hard to conceive music less Futuristic in outlook or idiom.

Not that Pratella's later Futurist music is without redeeming features. For instance his last Futurist work, the incidental music to Marinetti's *Il tamburo di fuoco* (1922), contains a dance (later published in a revised form as *Danza dei serpenti* in *Per un dramma orientale,* 1938) which has a certain crude dynamism that might prove effective in performance; while his Futurist opera *L'aviatore Dro* (1911–14; staged 1920), though uneven and now extremely dated (in its sub-d'Annunzian libretto, written by Pratella himself), nevertheless contains evocative scenes—not least where those Pratella's 'Futurist' and folkloristic sides interact, for once, in a positive, creative way.

To see Futurist music taking a form that can truly be called radical, in practice as well as in theory (though only within a rather specialised sphere: even here there is no question of total fulfilment of the promises of Pratella's manifestos), we must turn to the work of the other leading figure in Futurist music during the movement's heyday.

Unlike Pratella, Luigi Russolo (1885–1947) was not a trained musician: his earliest contributions to the movement were paintings, mostly dating from 1911–13 and often powerfully effective, even if hardly on a level with the best of Boccioni or Balla. On 11th March 1913, however, Russolo published a Futurist musical manifesto far more radical than Pratella's three: *L'arte dei rumori* ('the art of noises'), in which he advocated a music based not on notes of definite pitch but on sounds relatable to, though not simply imitative of, the

Balilla Pratella

Boccioni
Cover for 'Futurist Music' by Balilla Pratella (1912)

noises of daily experience ('we wish to "tune" these very varied sounds (of machines, etc.) and regulate them harmonically and rhythmically').

Later in the same year Russolo demonstrated at Modena the first of a series of specially-constructed 'noise-intoners' *(intonarumori)*, the *scoppiatore* ('exploder'). The *ronzatore, crepitatore* and *stropicciatore* soon followed, and in due course also the *ululatore, sibilatore* and others (the names are mostly onomatopoeic). During 1913–14 groups of these bizarre instruments (see illus. pp. 97, 98, 103) were demonstrated in Milan (where they caused a riot), Genoa and London (twelve successive evenings, summer 1914, at the Coliseum, see illus. p. 103). Most of Russolo's small handful of 'noise' compositions (all, it seems, now lost) dated from these years.

After the interruption of the First World War (during which Russolo's book *L'arte dei rumori* appeared, developing ideas implicit in the manifesto of the same name), further 'noise concerts' took place—notably in Paris, starting with three in June 1921. These proved fiercely controversial, but several outstanding French composers—Ravel, Milhaud, Honegger and especially that prophet of the present-day *avant garde* Edgard Varèse—seem to have been impressed by the new avenues the machine opened up. Stravinsky too showed some interest, both before and after the war. In December 1925 Russolo demonstrated an 'enharmonic bow', designed to obtain unusual sonorities from ordinary stringed instruments; and between 1920 and 1929 he gradually developed his most elaborate invention—the *rumorarmonio* or *russolofono*, combining the characteristics of several *intonarumori* and controlled by means of a rudimentary keyboard. The Paris demonstration of the final form of this instrument (1929—introduced, significantly, by Varese) was the last main peak in Russolo's career as an inventor. Subsequent plans, including one to mass-produce the *rumorarmonio*, were frustrated (partly for political reasons) and he seems to have lost heart. In c.1932 he returned to Italy, leaving the machines in storage in Paris, and he took up painting again. Meanwhile the machines, after languishing in obscurity, were all destroyed in the Second World War.

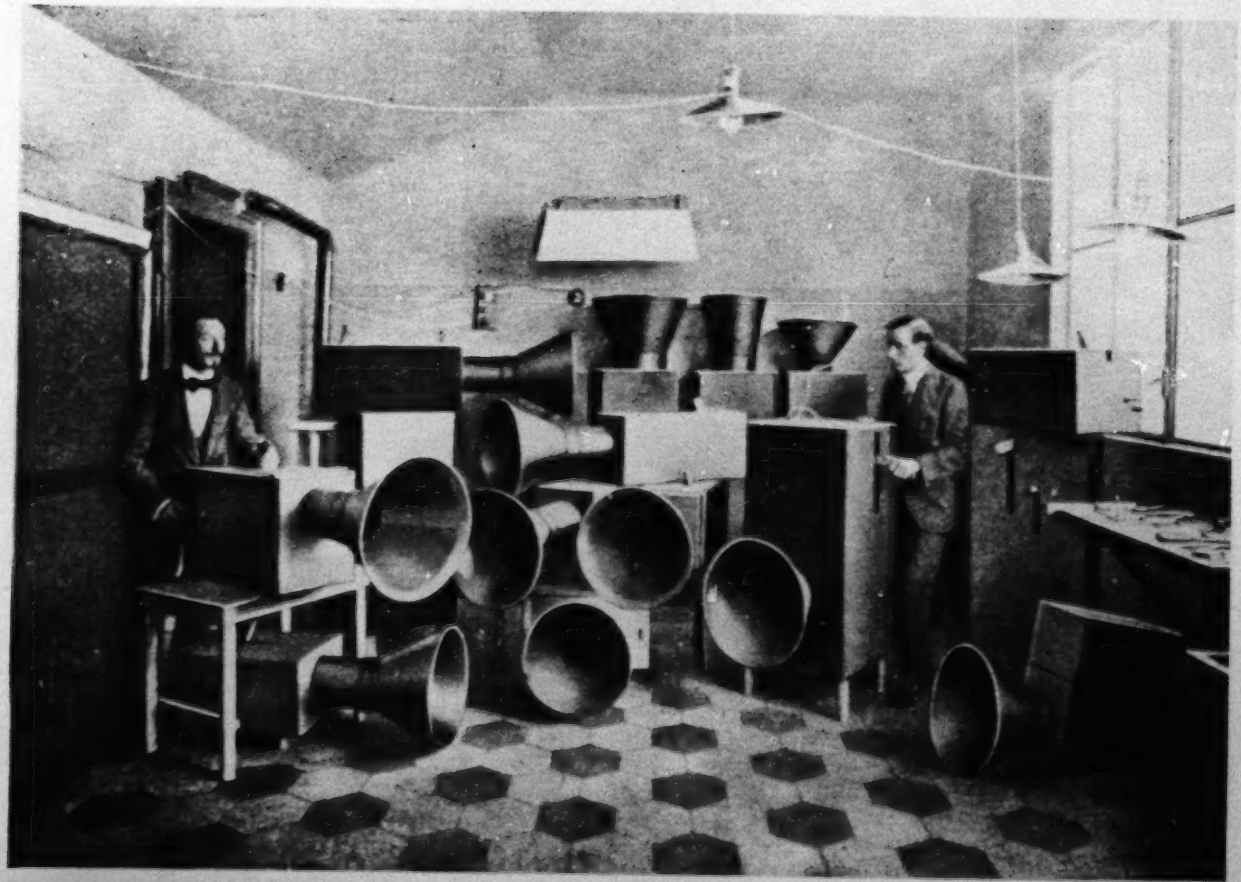
Ear-witness accounts of Russolo's inventions and music are so contradictory that it is now impossible to form a clear idea of how they sounded: even the only recording ever made of them (Voce del Padrone R.6919, 1924) is too primitive to provide a sound basis for judging them. But one thing is certain: however far the machines may have fallen short of fulfilling their stated aims, they represented the first thoroughgoing attempt to achieve something whose full realisation only came with the electronic music and *musique concrète* of the post-war period.

Little need be said about other inter-war developments in Futurist music. Around the time when Pratella ceased to contribute significantly to the movement a few young newcomers entered the field, swelling the meagre ranks of Futurist musicians. But by this time the movement as a whole had lost its former dynamism; and it is scarcely surprising that apart from the continued innovations of Luigi Russolo (mainly developed outside Italy), nothing startlingly new emerged from Futurist music's later phase. It is possible that the tragically short-lived Silvio Mix (1905–1927) might have had it in him to enrich Futurism with something of his own; but he died (of hunger, it seems) too soon for intermittent promise to be transformed into fulfilment.

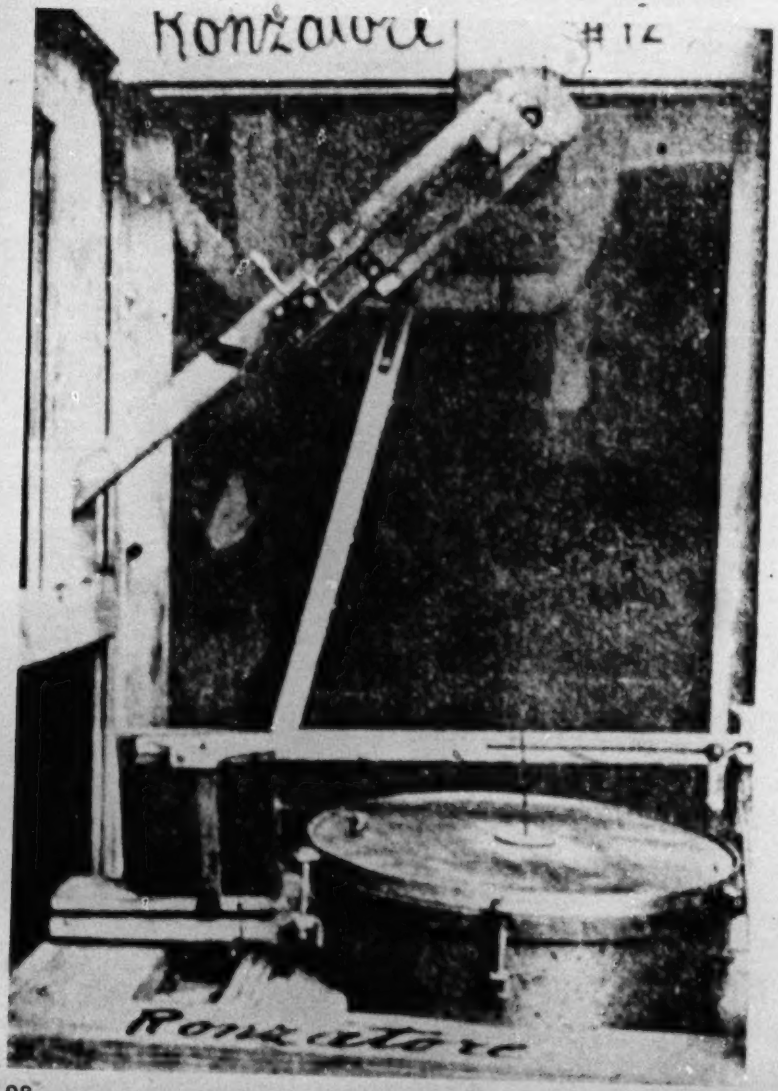
Nor is it now possible to assess the achievement, in his brief Futurist phase, of the undoubtedly talented Franco Casavola

Luigi Russolo

Russolo and his assistant Piatti with the intonarumori (noise-machines)



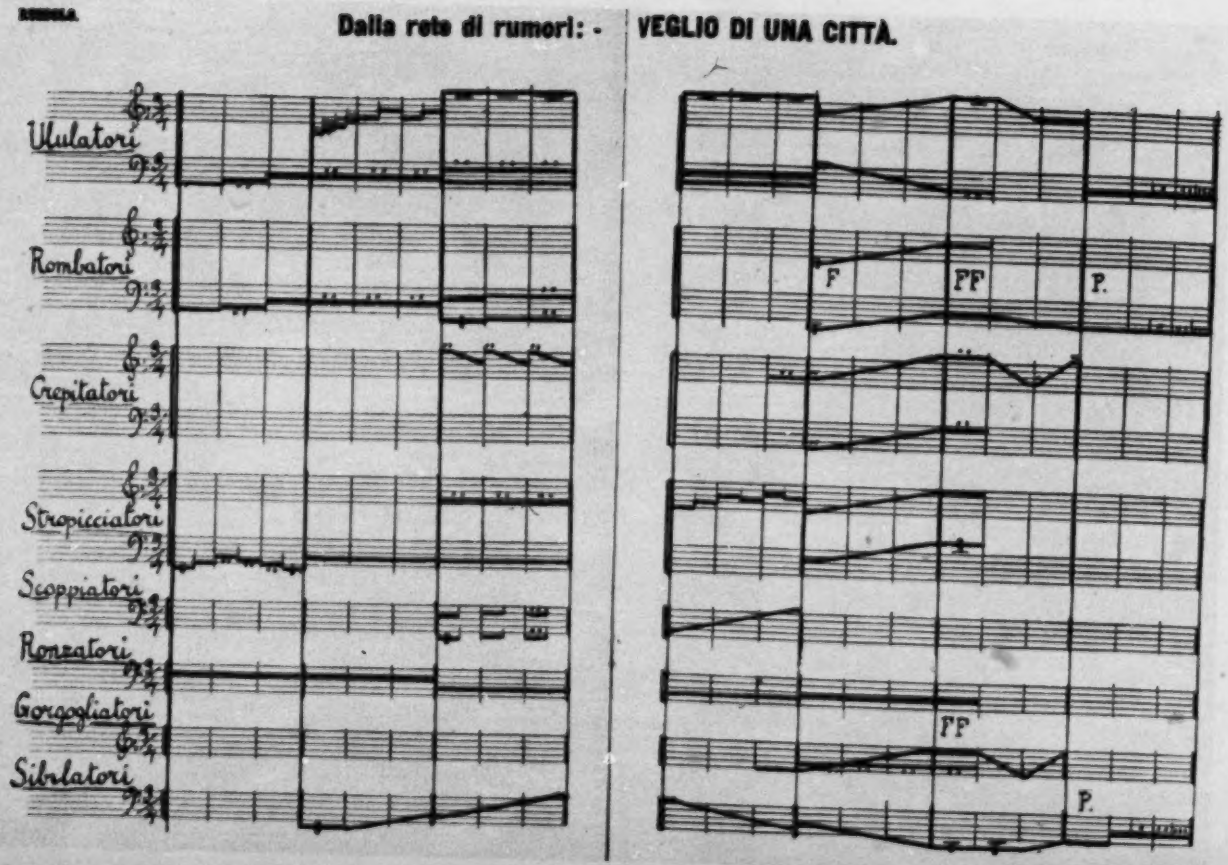
(1891–1955), who during 1920–27 wrote five Futurist musical manifestos, a Futurist novel, Futurist poetry, and music making use of Russolo's *intonarumori*. His most ambitious Futurist musical works were his ballet scores, among which *La danza dell'elica* (including parts for wind machine and internal combustion engine) and *Il cabaret epilettico* had scenarios by Marinetti. But none of Casavola's Futurist scores were published (apart from a few pages reproduced in facsimile for illustrative purposes); and when, in 1927, he left the movement and reverted to a more traditional style (winning his



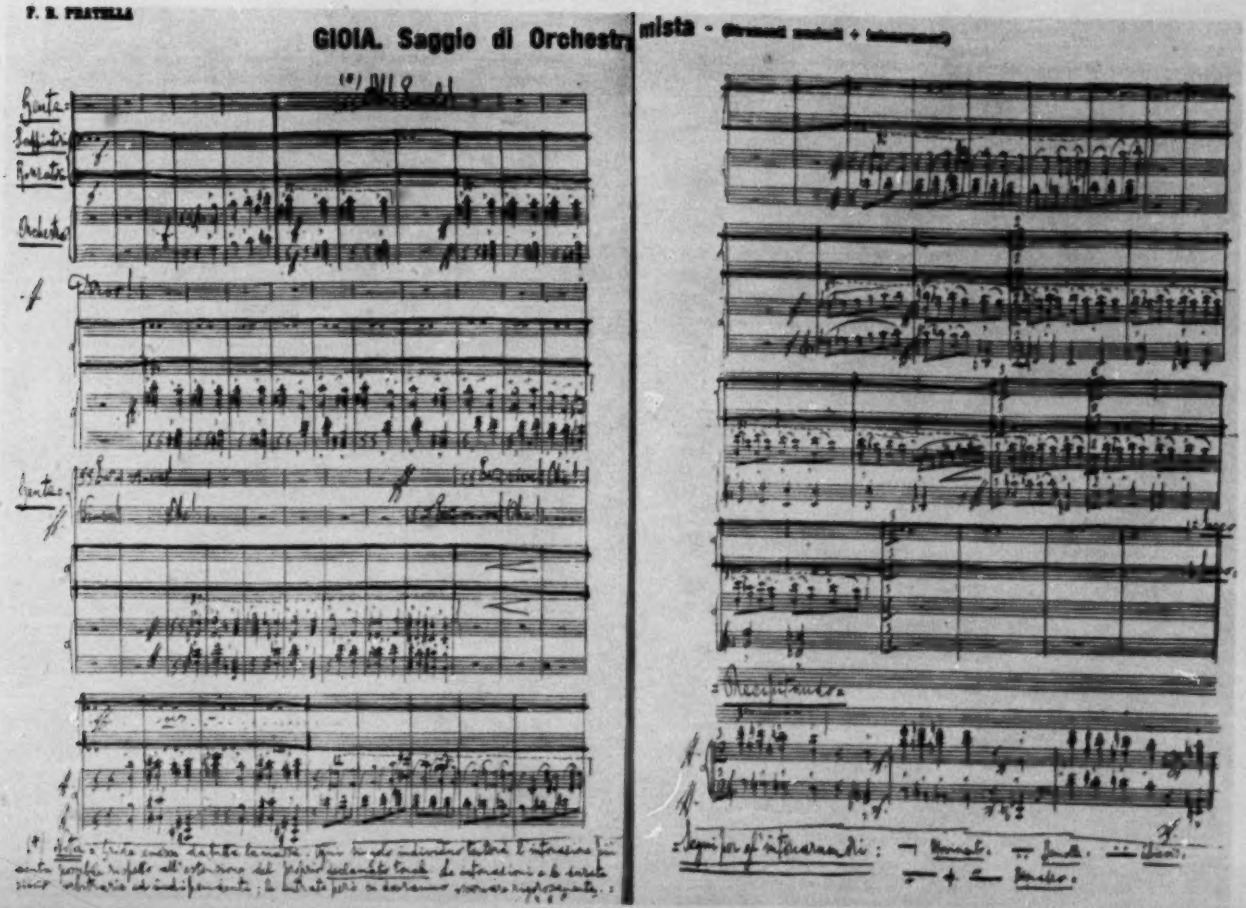
Interior of a noise-machine (Ronzatore)

Russolo
Music (1911)

Page from Russolo's score of 'The Awakening City' *from the Art of Noises (1914)*



Page from Pratella's score of 'Futurist Music' *(with intonarumori) (1914)*



biggest public success soon afterwards with the gently parodistic, mildly exotic Arabian nights opera *Il gobbo del califfo*, 1929), he seems to have repudiated his Futurist period so completely that in later life he usually refused to speak about it. By the late 1940's it is said that none of his Futurist music was any longer in his possession, and it seems only too probable that he destroyed the lot.

Other late musical recruits to the Futurist movement need not detain us: Nuccio Fiorda (born 1894), like Casavola, was associated with Futurism only briefly; he later went on to win success in the perhaps more congenial fields of light music and film music; and it is hard to see how such light-weight late flowers of the movement as Carmine Guarino's *Tum-tum ninna-nanna* (1931) could be described as 'Futurist' in any meaningful sense at all.

Where, then, does Futurist music's total achievement stand in the over-all development of modern music? In a world context its importance was clearly slight: only Russolo can really be regarded as a pioneer (however fumbling) in any fundamental sense, and he at least has become an object of renewed interest in an age when electronic music (now inextricably fused with *musique concrète*) is going from strength to strength. Even in a purely Italian context the Futurists other than Russolo were of marginal importance compared with the major figures of their generation (Casella, Pizzetti, G. F. Malipiero, etc.). But Pratella at least has the distinction of having made the first big gesture of rebellion, that heralded and to some extent encouraged the more truly creative Italian revolutionary movements that followed. In 1919, for instance, Casella wrote, in the *S.I.M.M.'s* fascinatingly lively and subversive periodical *Ars Nova* (Anno III no. 4–5, pp. 1–2): 'I well recognise that if today it is possible for the undersigned and other similar artists to present to the Italian public, with relative tranquillity, works that are considered daring, this is in large part due to the courage of these predecessors'.

Intonarumori orchestra in concert at the London 'Coliseum' *15 June 1914*

Russolo playing his rumorarmonio (1920–29)

1 Rhythm of the Violinist (1912) [1] *Ritmo del Violinista.* (Colour illus. p. 1)	Oil on canvas. Coll: Mr. and Mrs. Eric Estorick, London.	cm. 75×52
2 Studies of Iridescent Compenetrations (1912) [2] *Studi di compenetrazioni iridescenti.* (Colour illus. p. 46)	Six pages of watercolour sketches. Coll: Antonio e Marina Forchino, Turin.	Various sizes
3 Swifts: Paths of Movement+Dynamic Sequences (1913) [3] *Lineé andamentali e successioni dinamiche.* (Illus. p. 19)	Tempera. Coll: Gianni Mattioli, Milan.	49×69.5
4 Speeding Automobile (1913) *Automobile in corsa.*	Coloured pencil on paper. Coll: Mr. and Mrs. Eric Estorick, London.	24×28
5 Speeding Automobile (1913) [4] *Automobile in corsa.* (Illus. p. 24)	Oil on paper. Private Collection, Rome.	73×104
6 Study for Dynamism of an Automobile (1913) *Studio per dinamismo di automobile.*	Oil on paper. Private Collection, Rome.	49×77
7 Vortex+Forms+Volume (1913/14) *Vortice+forme+volume.* (Illus. p. 50)	Reconstruction: 8 mm chromed wire (1968). Coll: Galleria dell'Obelisco, Rome.	74×110
8 Lines of Velocity+Vortex (1913/14) [5] *Linee di velocità+vortice.*	Reconstruction: 8 mm chromed wire (1968). Coll: Galleria dell'Obelisco, Rome.	80×115
9 Lines of Velocity+Noise-Form (1913/14) *Linee di velocità+forme rumore.*	Reconstruction: 8 mm chromed wire (1968). Coll: Galleria dell'Obelisco, Rome.	78×115
10 Plastic Complex of Noise+Velocity (1913/14) *Complesso plastico di frastuono+velocità.*	Reconstruction: aluminium and steel relief (1968). Coll: Galleria dell'Obelisco, Rome.	101×118×20
11 Lines of Velocity (1914) *Linee di velocità.*	Watercolour. Coll: Balla Family, Rome.	17×23
12 Lines of Abstract Velocity (1914) *Linee di velocità astratta.*	Oil on gauze on board. Coll: Balla Family, Rome.	13×29.5

1
A detailed study of the movement of a hand with the trapezium shape emphasising the dynamism of the composition. The brush strokes and colour are typical of Balla's merging of divisionism and compenetration.

2
These are pioneering examples of geometric abstraction, one of the most significant directions in Balla's work at this time.

3
A succession of images caught by the retina of the eye from different stages of movement, illustrating Balla's attempt to express the rhythm of flight.

4
An attempt to match a modern subject to a modern technique, showing the lines of force of a high speed object cutting through atmospheric space.

5
The forms of two vortices are interpenetrated, the vortex being defined by repeated linear outlining of space.

13 Abstract Speed (Lines of Velocity) (1914) *Velocità astratta (linee di velocità).*	Pencil on paper. Private Collection, Rome.	cm. 41×55
14 Space+Velocity (1914) *Spazio+velocità.*	Pencil on paper. Private Collection, Rome.	42×63
15 Movement+Light+Space (1914) *Movimento+luce+spazio.*	Pencil on paper. Private Collection, Rome.	46×56
16 Forms (1914) *Forme.*	Oil on canvas. Coll: Aldo Leoni, Padova.	20×17
17 Velocity of an Automobile+Space (1914) *Velocità d'automobile+spazio.*	Charcoal. Coll: Balla Family, Rome.	35×49
18 Mercury Passing in front of the Sun (1914) [6] *Mercurio passa davanti al sole.* (illus. p. 72)	Pencil drawing. Coll: Balla Family, Rome.	39×30
19 Coloured Plastic Complex of Lines of Forces (1914/1968) *Complesso plastico colorato di linee-forze.*	Reconstruction: perspex and coloured wire relief. Coll: Galleria dell'Obelisco, Rome.	40×30×15
20 Lines of Force of Boccioni's Fist II (1915) [7] *Linee forze del pugno di Boccioni II.*	Reconstruction: red painted brass sculpture. Coll: Galleria dell'Obelisco, Rome.	80·5×78·5×25·5
21 Lines of Velocity+Flagwaving (1915) *Linee di velocità+sbandieramento.*	Pencil drawing. Coll: Galleria dell'Obelisco, Rome.	15×23·5
22 Forces of a Caproni Aeroplane (1915) *Forze Aeroplano Caproni.*	Pastel and coloured pencil drawing. Coll: Antonio e Marina Forchino, Turin.	46×47
23 Futurist Flower No. A/158 (1916/30) *Fiore futurista.*	Painted wood. Coll: Galleria dell'Obelisco, Rome.	Height 158 cm.
24 Futurist Flower No. C/129 (1916/30) *Fiore futurista.*	Painted wood. Coll: Galleria dell'Obelisco, Rome.	Height 129 cm.
25 Futurist Flower No. K/117 (1916/30) *Fiore futurista.*	Painted wood. Coll: Galleria dell'Obelisco, Rome.	Height 117 cm.
26 Lines of Force of Landscape+Garden (1917) *Linee forze di paesaggio+giardino.*	Oil on canvas. Private Collection, Rome.	35×53

6
One of an extensive series of paintings and studies of an astronomical phenomenon that intrigued Balla. The interpenetrating geometric forms express the sensation of space and atmosphere.

7
This Hommage to Boccioni was adopted as the Futurist letter-head because of its psychological intensity and dynamism.

27 Fireworks (1917/1968) [8] *Feu d'Artifice.* (Illus. p. 88)	An electronic reconstruction of a chromatic stage set with moving lights designed by Balla for Stravinsky's ballet. Reconstruction by Marchagiani/Melodia/Bellici. Coll: Galleria dell'Obelisco, Rome.	cm. 64×30×70 (scale 1:13.333)
28 Landscape+Flight of Swifts (1918) *Paesaggio+volo di rondini.*	Watercolour. Private Collection, Rome.	36·5×62
29 Lines of Force of a Landscape with Sensation of Orchid (1918) *Linee-forze di paesaggio con sensazione di orchidea.*	Tempera. Coll: La Bussola, Turin.	24×32
30 Transformation of Spirit Forms (1920) *Trasformazione forme spirili.*	Tempera. Private Collection, Rome.	42·5×60

8
This is an advanced attempt to replace traditional concepts of the stage set by suggesting movement and mood solely by means of changing the colour and intensity of light.

Umberto Boccioni (1882–1916)

Umberto Boccioni born in Reggio Calabria 19th October 1882. Finished his studies in Catania in 1897, and moved to Rome where he became Balla's student. After journeys to Paris and Russia he settled in Milan in 1908. Met Marinetti in 1909 with Russolo, Carrà and Romani, and signed the Manifesto of Futurist Painting. Was the first painter to exhibit after the Manifesto, in Ca' Pesaro, Venice, where he was violently criticised by Soffici. Was the most theoretical and prolific manifesto writer among the artists, producing the Manifesto of Futurist Sculpture in 1912, and numerous others. After the Futurist interventionist manifestations he enrolled in the Lombard Cyclists' Brigade, and was killed after a fall from a horse on 17th August 1916. The return to Cezannian composition in his painting suggests that his Futurist period had already finished.

31 Study for 'The City Rises' (1910) [1] *Studio per 'Le città che sale'* (Illus. p. 12)	Tempera on board. Coll: Mr. and Mrs. Eric Estorick, London.	cm. 17·5×30·5	
32 Forces of a Street (1911) *Forze di una strada.* (Illus. p. 32)	Pencil on yellow card. Coll: Civico Gabinetto dei Disegni, Milan.	43·9×37	
33 Modern Idol (1911) [2] *Idolo moderno.* (Illus. p. 13)	Oil on board. Coll: Mr. and Mrs. Eric Estorick, London.	59·7×58·4	
34 Study for 'States of Mind: The Farewells' (1911) [3] *Studio per 'Stati d'Animo: Gli Addii'.* (Illus. p. 23)	Pen and ink drawing. Coll: Mr. and Mrs. Eric Estorick, London.	44·4×36·6	
35 Study for 'States of Mind: Those Who Leave' (1911) *Studio per 'Stati d'Animo: Quelli che partono'.*	Oil on board. Coll: Mr. and Mrs. Eric Estorick, London.	38×55	
36 Study for 'States of Mind: Those Who Stay' (1911) *Studio per 'Stati d'Animo: Quelli che restano'.* (Colour illus. p. 11)	Oil on canvas. Coll: Civica Galleria d'Arte Moderna, Milan.	71×76	
37 Study from 'States of Mind: The Farewells' (1912) *Studio da 'Stati d'Animo: Gli Addii'.*	Woodcut. Prepared for publication in *Der Sturm*, Berlin. Coll: Prof. Luigi Sproviori, Rome.	31×41	
38 Study from 'States of Mind: Those Who Leave' (1912) *Studio da 'Stati d'Animo: Quelli che partono'.*	Woodcut. Prepared for publication in *Der Sturm*, Berlin. Coll: Prof. Luigi Sproviori, Rome.	31×41	
39 Study from 'States of Mind: Those Who Stay' (1912) *Studio da 'Stati d'Animo: Quelli che restano'.*	Woodcut. Prepared for publication in *Der Sturm*, Berlin. Coll: Prof. Luigi Sproviori, Rome.	31×41	
40 Self-Caricature (1912) *Autocaricatura.* (Illus. p. 4)	Ink on paper. Coll: Gianni Mattioli, Milan.	10·5×10	
41 Large Self-Caricature (1912) *Autocaricatura grande.*	Ink on paper. Coll: Gianni Mattioli, Milan.	21×30·5	

1
Study for one of the most important paintings shown in the 1912 touring exhibition described by Boccioni in the Sackville Gallery catalogue: 'The immense horse symbolises the growth and the desperate labour of the great city, thrusting her scaffoldings towards the sky.'

2
A clear example of the extent to which Boccioni had undergone the influence of symbolism: also included in the 1912 exhibition and described as a study of 'light effects upon the face of a Woman'.

3
Another one section of the three 'states of mind' again included in the 1912 exhibition and described in this way: 'In the midst of the confusion of departure, the mingled concrete and abstract sensations are translated into long lines and rhythms in quasi musical harmony: mark the undulating lines and the chords made up of the contamination of figures and objects. The prominent elements, such as the number of the engine, its profile shown in the upper part of the picture, its wind-cutting fore-part in the centre, symbolical of parting, indicate the features of the scene that remain indelibly impressed upon the mind'.

42 Caricature of Carrà (1912) *Caricatura Carrà.* (Illus. p. 5)	Ink on paper. Coll: Dr. Gianni Mattioli, Milan.	cm. 13×10
43 Caricature of Russolo (1912) *Caricatura Russolo.* (Illus. p. 6)	Ink on paper. Coll: Gianni Mattioli.	11×10
44 Caricature of Severini (1912) *Caricatura Severini.* (Illus. p. 7)	Ink on paper. Coll: Gianni Mattioli, Milan.	11×10
45 Caricature of Armando Mazza (1912) *Caricatura Armando Mazza.* (Illus. p. 74)	Ink on paper. Coll: Gianni Mattioli, Milan.	10·5×10
46 Portrait of Sant'Elia (1912) *Ritratto di Sant'Elia*	Pencil drawing. Coll: Ico Parisi, Como.	31·6×22
47 Cover for 'Futurist Music' by Balilla Pratella (1912) *Copertina per 'Musica Futurista' di Balilla Pratella.* (Illus. p. 95)	Tempera on card. Coll: Pratella Family, Ravenna.	55×38
48 Table+Bottle+Building (1912) *Tavola+bottiglia+caseggiato.* (Illus. p. 38)	Pencil drawing. Coll: Civico Gabinetto dei Disegni, Milan.	33·4×23·9
49 Man and Woman in a Bar (Study for Decomposition of Figures at a Table) (1912) *Uomo e donna in un bar (Studio per scomposizione di figure a tavola).* (Illus. p. 84)	Pen, blue and red pencil drawing. Coll: Civico Gabinetto dei Disegni, Milan.	22·2×24·1
50 Study for Head+House+Light (1912) * *Studio per 'Testa+casa+luce'.* (Illus. p. 37)	Charcoal and watercolour. (Study for a sculpture now destroyed) Coll: Civico Gabinetto dei Disegni, Milan.	61·2×48·7
51 Study for 'Horizontal Volumes' (The Mother) (1912) *Studi per 'Volumi orizzontali' (La madre).*	Drawing. Coll: Gabriele Mezzotta, Milan.	20×16·5
52 Study for 'Horizontal Volumes' (The Mother) (1912) *Studi per 'Volumi orizzontali' (La madre).*	Pen drawing. Coll: Dr. Rodolfo Ruberl, Milan.	35×21·5

4
Much of Boccioni's energy in 1912 was directed towards sculpture, in particular the combined use of many different materials. These have been destroyed but the drawing illustrates his radical attempt to give a sense of reality through mixed media

53 Head (1912) *Testa.*	Pencil drawing. Coll: Galleria Annunciata, Milan.	cm. 39×34	
54 Head (Study for 'Abstract Volds and Volumes') (1912) *Testa (Studio per 'Vuoti e pieni astratti').*	Gouache. Coll: Mr. and Mrs. Eric Estorick, London.	56·5×44·7	
55 Planes and Lights of a Head (1912) *Piani e luci di una testa.*	Oil on canvas. Coll: Galleria Annunciata, Milan.	30×28	
56 Muscular Dynamism (1913) *Dinamismo muscolare.*	Charcoal, tempera and watercolour. Coll: Civico Gabinetto dei Disegni, Milan.	29·3×22·8	
57 Study for 'Dynamism of a Human Body' (1913) *Studio per 'Dinamismo di un corpo umano'.*	Pen and pencil drawing. Coll: Dr. Rodolfo Ruberl, Milan.	30×23·5	
58 Study for 'Dynamism of a Human Body' (1913) *Studio per 'Dinamismo di un corpo umano'.*	Pencil drawing. Coll: Ico Parisi, Como.	15·2×11·2	
59 Dynamism of a Human Body (1913) [a] *Dinamismo di un corpo umano.*	Oil on canvas. Coll: Civico Galleria d'Arte Moderna, Milan.	80×65	
60 Study for 'Figure in Movement' (1913) *Studio per 'Figura in movimento'.*	Ink drawing. Coll: Civico Gabinetto dei Disegni, Milan.	20·6×29·0	
61 Study for 'Dynamism of a Cyclist' (1913) *Studio per 'Dinamismo di un ciclista'.*	Ink drawing. Coll: Civico Gabinetto dei Disegni, Milan.	20·8×30·8	
62 Study for 'Dynamism of a Cyclist' (1913) *Studio per 'Dinamismo di un ciclista'.*	Pen and ink. Coll: Civico Gabinetto dei Disegni, Milan.	21·0×30·9	
63 Study for 'Dynamism of a Cyclist' (1913) *Studio per 'Dinamismo di un ciclista'.* (Illus. p. 14)	Ink drawing. Coll: Mr. and Mrs. Eric Estorick, London.	31×19	
64 Dynamism of a Cyclist (1913) [a] *Dinamismo di un ciclista.* (Colour illus. p. 15)	Oil on canvas. Coll: Gianni Mattioli, Milan.	70×95	
65 Study No. 1 For 'Plastic Dynamism of Horse+Houses' (1914) *Studio no. 1 per 'Dinamismo plastico cavallo+case'.*	Pen and ink wash. Coll: Civico Gabinetto dei Disegni, Milan.	20·3×30·4	

[a] A theme treated both in painting and sculpture, taking dynamism as the essential basis of life.

[b] The combination of man and machine create a triangular shape that describes the speed at which they cut through the atmosphere, deforming both the circles of the wheels and the shape of the body.

66 Study No. 4 for 'Plastic Dynamism of Horse+Houses' (1914) *Studio no. 4 per 'Dinamismo plastico cavallo+case'.*	Pen and ink wash. Coll: Civico Gabinetto dei Disegni, Milan.	cm 13·4×21·3
67 Plastic Dynamism, Horse+Houses (1914) *Dinamismo plastico, cavallo+case.* (Illus. p. 26)	Pen and ink wash. Coll: Mr. and Mrs. Eric Estorick, London.	42·2×32·7
68 Plastic Forms of a Horse (1914) [7] *Forme plastiche di un cavallo.* (Colour illus. p. 27)	Oil on canvas. Coll: Prof. Luigi Sprovieri, Rome.	40×40
69 Interior with Two Female Figures (1915) *Interno con due figure di donna.*	Pencil, watercolour and tempera. Coll: Civico Gabinetto dei Disegni, Milan.	65·2×47·6
70 The Charge of the Lancers (1915) [8] *Le carica dei lancieri.* (Colour illus. p. 20)	Tempera and collage on card. Coll: Dr. Riccardo Jucker, Milan.	32×50

7
One of the most successful analytical treatments of a favourite theme, indicating the return to solid definition of mass in 1916.

8
Once more the theme of 'the horse, speed and strength', this time as an expression of intervention in the First World War, particularly poignant in the light of Boccioni's death a year later after a fall from a horse.

Carlo Carrà (1881–1966)

Carlo Carrà, born in Quargnento (Piedmont) on 11th March 1881. Decorator by trade, and a self-taught man, he worked in this capacity at the international Paris Exhibition of 1900, later moving to London. In 1904 he enrolled in the Milan Accademia. In 1908 he met Boccioni at the 'Famiglia Artistica', the painters' meeting place. Signed the Manifesto of Futurist Painters in 1910. An active member of the group until 1915 when he began to detach himself, moving towards a more classical style. In 1916 he met De Chirico in a military hospital in Ferrara, and devoted himself to 'Metaphysical' painting: diametrically opposed to the turbulence of Futurism in its stillness. Until his death in Milan in 1966 his painting was a deliberate merging of primitivism and classicism, far removed from his early dynamism.

			cm
71 Synthesis of a Café Concert (1910) *Sintesi di un caffè concerto*	Charcoal and tempera. Coll: Mr. and Mrs. Eric Estorick, London.		77×51·4
72 Dancer: Form in Circular Motion (1910) *Danzatrice: Forma in moto circolare*	Charcoal drawing. Coll: Gianni Mattioli, Milan.		52×43·5
73 Study for 'The Funeral of the Anarchist Galli' (1910) [1] *Studio per 'I Funerali dell'Anarchico Galli'*	Coloured pencil. Coll: Galleria Annunciata, Milan.		58×87
74 Leaving the Theatre (1910/11) [2] *Uscita del teatro.* (Colour illus. p. 14)	Oil on canvas. Coll: Mr. and Mrs. Eric Estorick, London.		69×91
75 Study for 'The Milan Arcade' (1912) *Studio per 'La Galleria di Milano'.*	Pencil drawing. Coll: Dr. Massimo Carrà, Milan.		42×26·5
76 Study for the 'Woman on the Balcony' (1912) *Studio per le 'Donne sul balcone'.*	Ink drawing. Coll: Dr. Massimo Carrà, Milan.		42·4×34
77 Horse-drawn Cab at Night (1912) [3] *Carrozzella nella notte.*	Pencil drawing. Coll: Dr. Massimo Carrà, Milan.		55×75·2
78 Rhythm of Lines (1912) *Ritmo di Linee.*	Oil on canvas. Coll: Dr. Massimo Carrà, Milan.		60×50
79 Boxer (1913) *Pugilatore.*	Pen and ink on paper. Coll: Mr. and Mrs. Eric Estorick, London.		60×50
80 Woman+Bottle+House (1913) [4] *Donna+Bottiglia+Case.* (Colour illus. p. 42)	Oil on canvas. Coll: Galleria d'Arte Falsetti, Prato.		80×50
81 Prismatic Compenetration—Centres of Force of a Boxer (1913) *Compenetrazione di prismi centri di forza di un Boxeur.*	Tempera and pencil. Coll: Civico Gabinetto dei Disegni, Milan.		33×29·5
82 Portrait of Soffici (1914) *Ritratto di Soffici.* (Illus. p. 30)	Ink and watercolour. Coll: Dr. Massimo Carrà, Milan.		21×15

1
Early study for one of the most important paintings shown in the touring exhibition of 1912, demonstrating Carrà's political concern, and using colour and light to give the physical sensation of movement and urgency. Described by Carrà as a 'Dramatic interpretation of the scuffle between cavalry and the revolutionary proletariat'.

2
Dramatic study of city life, included in the 1912 exhibition, with movement expressed through direction of line. Described as 'A synthesis of lights in motion, an image of night life illustrating an everyday occurrence'.

3
A recurring theme in Carrà's work, expressive of the jolting movement of city transport, synthesising noise, speed and surroundings.

4
Analysis of objects reflecting both the lesson of Cubism and Carrà's incipient return to the order of the Italian tradition.

83
Atmospheric Envelopment—Exploding Shell (1914) §
Avvolgimenti atmosferici—Scoppio di un obice.
(Illus. p. 81)

Ink, pencil and collage on paper.
Coll: Mr. and Mrs. Eric Estorick, London.

cm.
26·5×37·5

84
Aeroplane Reconnaissance-Sea-Moon+ 2 Machine-guns+North-East Wind (1914)
Esplorazione aeroplano-mare-luna+ 2 mitragliatrici+vento Nord-Ovest.

Collage.
Coll: Galleria Annunciata, Milan.

27×37

§
Interventionist painting reflecting the excitement the war represented for the Futurists. Marinetti's words 'Zang Tumb Tumb' are used as compositional devices to add an explosive energy.

Gino Severini (1883–1966)

Gino Severini, born in Cortona on 7th April 1883. Moved to Rome where he met Boccioni and Balla who taught him. Moved to Paris in 1906 where he discovered the divisionism of Seurat, and was to remain the most Paris-orientated of the group. Signed the Manifesto of Futurist Painters in 1910, while still frequenting Cubist circles in Paris. Favourite subjects were inspired by Paris. Did a series of war paintings though taking no active part, spending the war years in Paris. After the war his style became a hybrid of Cubism and classicism, though he reverted to Futurist themes after the Second World War. He died in Paris in 1966.

85 The Boulevard (1910) [1] *Le Boulevard.* (Illus. p. 10)	Oil on canvas. Coll: Mr. and Mrs. Eric Estorick, London.	cm. 65×92
86 Self Portrait (1912) *Autoritratto.* (Colour illus. p. 31)	Oil on canvas. Coll: Prof. Luigi Sprovieri, Rome.	55×46
87 Dancer (1912) *Danzatrice.*	Pastel and tempera on paper. Coll: Gabriele Mazzotta, Milan.	65×80
88 Blue Dancer (1912) [2] *Danzatrice in blu.* (Colour illus. p. 18)	Oil on canvas, with sequins. Coll: Gianni Mattioli, Milan.	61×46
89 Dinner on the Terrace (The Fiancés) Tabac-Coiffeur (1913) *Pranzo in terrazza (I Fidanzati)* *Tabac-Coiffeur.*	Pastel on paper. Private Collection.	50×65
90 Still Life (1913) *Natura Morta.*	Collage. Coll: Mr. and Mrs. Eric Estorick, London.	66·8×48·2
91 Dancer (1913) *Danzatrice.*	Oil and pastel on paper. Coll: Mr. and Mrs. Eric Estorick, London.	75·5×50·8
92 Portrait of Susanne Meyer of 'Variété' (Dedicated later to Marinetti) (1913) *Ritratto di Susanne Meyer* *del 'Variété'.*	Watercolour. Coll: Mr. and Mrs. Eric Estorick, London.	77·5×55·8
93 Dancer (Dedicated to Luciano Folgore) (1914) *Danzatrice*	Pastel on paper. Coll: Galleria Annunciata, Milan.	26×26
94 Automobile *Automobile.*	Oil on canvas. Coll: Michael Spens, Edinburgh.	22·1×50
95 Dancer *Danzatrice.*	Gouache on paper. Coll: Haags Gemeente Museum, The Hague.	91×70
96 Bottle and Drapes *Bottiglie e panneggi.*	Oil on canvas. Coll: Galleria d'Arte Falsetti, Prato.	

1
Typical of Severini's painting in Paris, built up of clearly divided areas of colour. It was one of the highlights of the 1912 touring exhibition, described in the catalogue: 'Light and shadow cut up the bustle of the boulevard into geometric shapes.'

2
The theme of the dancer was Severini's favourite image of Paris: its gaiety and movement synthesised by the elaborate and syncopated use of colour, of which this is a particularly fine example.

Luigi Russolo (1885–1947)

Luigi Russolo, born in Portogruaro (Venice) on 1st May 1885. Studied music, and self-taught as painter. Met Carrà in 1909, and signed the Manifesto of Futurist Painting in 1910. More concerned with music and philosophy than painting, and in March 1913 wrote the 'Art of Noises' manifesto. With the painter Ugo Piatti he constructed the 'intonarumori' noise producing machines, heard in London at the Coliseum in 1914. Enrolled as a volunteer in the war and seriously wounded in the head. After the war he settled in Paris where he elaborated the concept of the 'intonarumori' and continued to paint in a figurative style. He died on 4th February 1947.

97 *Music* (1911) [1] *La Musica.* (Colour illus. p. 99)	Oil on canvas. Coll: Mr. and Mrs. Eric Estorick, London.	cm. 220×140
98 The Solidity of Fog (1912) *Solidità delle nebbie.* (Colour illus. p. 34)	Oil on canvas. Coll: Gianni Mattioli, Milan.	100×85
99 Plastic Synthesis of Movements of a Woman (1912) *Sintesi plastica dei movimenti di une donna.*	Etching. Coll: Mr. and Mrs. Eric Estorick, London.	20·3×13

1
Russolo's interest in music is already apparent in this attempt to render the sensation of sound as it wells up. As in most of Russolo's free paintings the symbolism is very heavy, and the direction of movement emphatically described.

Ardengo Soffici (1879–1970)

Ardengo Soffici, born in Tuscany in 1879. Formative period spent in Paris from 1900–1907, an experience that was to inform much of his later work. On his return collaborated with Papini on the literary magazine *La Voce* in Florence. Together they founded the Futurist publication *Lacerba* which was to be enormously influential. His painting had always maintained a Cubist tone and in 1915 he left the Futurist group. Later painting was centred round a traditional concept of landscape. He died near Florence in 1970.

100 Decomposition of the Planes of a Lamp (1912)[1] *Scomposizione dei piani di un lume.*	Oil on board. Coll: Mr. and Mrs. Eric Estorick, London.	cm. 35×30	
101 Woman Combing Her Hair (1913–14) *Donna che si pettina.*	Woodcut print. Coll: Mr. and Mrs. Eric Estorick, London.	22·5×16	
102 Landscape (1913–14) *Paesaggio.*	Pen and ink. Coll: Mr. and Mrs. Eric Estorick, London.	42·2×28·5	
103 Drinks (1914) *Bibite.*	Oil on canvas. Coll: Galleria Annunciata, Milan.	55×66	
104 Still Life (1914) *Natura morta.*	Oil and collage on canvas. Coll: Galleria Micheud, Florence.	57×49·5	

1
As can be seen from the planes and monochrome treatment of this composition, Sironi at this time was still closer to Dudeism than Futurism, his approach being more classical and solid.

Mario Sironi (1885–1961)

Mario Sironi born in Sardinia in 1885. Moved to Rome where, together with Severini and Boccioni, he studied under Balla. In spite of his friendship with the painters he did not join the group until after the defection of Soffici in 1914–15. His interest was in social themes, but his style was never totally Futurist, inclining more towards his own brand of social realism. He died in 1961.

106 Dynamism (1911) *Dinamismo.*	Pencil drawing. Coll: Mr. and Mrs. Eric Estorick, London.	cm. 32×20
108 At the Café (1914) *Al caffè.*	Pencil and wash drawing. Coll: Gabriele Mazzotta.	40×30
107 Futurist Composition (1914) *Composizione Futurista.*	Oil on canvas. Coll: Galleria d'Arte Falsetti, Prato.	

Fortunato Depero (1892–1960)

Fortunato Depero, born in Fondo (Trento) in 1892. Early studies in a German school and moved to Rome in 1914. He was helped and encouraged by Balla and Marinetti, and took part in the Free Futurist Exhibition of the same year. His most significant contributions were the 'Futurist Reconstruction of the Universe' manifesto with Balla, and his stage sets for Gilbert Clavel and Diaghilev. Being an Austrian citizen he avoided participation in the war, though taking part in interventionist manifestations with Balla. After the war he continued to work in the artisan tradition of Trento, and was commissioned to design several trade pavilions. He died in Rovereto in 1960.

108 Numerical Landscape (1915)[1] *Paesaggio Numerico.* (Illus. p. 52)	Pencil drawing. Private Collection, Trento.	cm. 31×21·5	
109 Sound Song (1916) *Canzonetta rumorista.*	Manuscript. Coll: Depero Museum, Rovereto.	31×21·2	
110 Sound Song (1916) *Canzonetta rumorista.*	Manuscript. Coll: Depero Museum, Rovereto.	31×21	
111 Portrait of the Marchese Casati (1917) *Ritratto della Marchesa Casati.*	Wash drawing. Coll: Dr. Giuseppe Fedrizzi, Trento.	20×15·5	
112 The Cuckold (1917) *Il cornuto.*	Pen and pencil. Design for the ballet 'Zoological Gardens' by Francesco Cangiullo. Coll: Depero Museum, Rovereto.	17×18·7	
113 Electric Adventure (Play Script)(1917) *Avventura elettrica.*	Eight manuscript pages of script for marionette play. Coll: Depero Museum, Rovereto.		
114 Mechanical Bird (1917)[2] *Uccello Meccanico.*	Watercolour. Coll: Aldo Leoni, Padova.	35×25	
115 Mechanical Ballets (1917) *Balletti meccanici.*	Coll: Vanni Scheiwiller, Milan.		
116 First Sketch for the Tapestry 'The Chair's Holiday' (1919) *1° schizzo per l'arazzo 'Festa della sedia'.* *(Ricordi del Teatro plastico—Selvaggi—pagliacci—nel fondo Padiglione tipografico.)*	Drawing on cardboard. Coll: Dr. Giuseppe Fedrizzi, Trento.	44×33·5	
117 The Chinaman (1920) *Il Cinese, dell'usignolo.*	Design for tapestry. Character in Stravinsky's ballet 'Le Chant du Rosignol'. Coll: Dr. Giuseppe Fedrizzi, Trento.	40×40	
118 Portrait of Giolitti (1920) *Ritratto di Giolitti.*	Tempera. Coll: Dr. Giuseppe Fedrizzi, Trento.	8×8	

1
Depero's imagination was directed towards the obsession of a completely artificial world as an alternative for the natural landscape, in this case using numbers as the elements.

2
Mechanical elements were to replace the traditional dancer in Depero's new concept of the dance. Many drawings present mechanical or celestial characters.

Ottone Rossi (1895–1956)

Ottone Rossi, born in Florence in 1895. Met Ardengo Soffici in 1913, and developed a style influenced by this painter. His Florence-based Futurist activity continued until about 1919, after which he turned to a 'naive' style. He died in 1956.

119 Landscape (1912) *Paesaggio.*	Oil on canvas. Coll: Galleria d'Arte Falsetti, Prato.	cm. 72×61
120 Writer and Machine (1914) *Scrittore e macchina.*	Oil on canvas. Coll: Dr. Gabriele Mazzotta, Milan.	40×32

Arnaldo Ginna-Corradini (born 1890)

Arnaldo Ginna-Corradini (or Arnaldo Ginanni-Corradini: his real name), born in Ravenna in 1890, and studied there at the Accademia. Independently painting in purely abstract terms as early as 1908, though his principal interest was in the experimental pioneering of cinematography. Notable researches include painting directly on the film in 1911, but he is best known for the film *Vita Futurista* of 1916, all copies of which are lost.

121 Waking at the Open Window (1910) [1] *Risveglio e finestra aperta.*	Oil on canvas. Coll: The Artist, Rome.	cm. 38×52	1 Pioneering study in abstraction, expressing 'states of mind', and seeking an atmospheric evocation of mood.

Gerardo Dottori (born 1888)

Gerardo Dottori, born in 1888 in Perugia, where he still lives. Although his work reflects decidedly Futurist characteristics from 1910 onwards, he did not join the movement officially until 1913. His main contribution was made in the period of Second Futurism, particularly in the field of 'Aeropittura'.

122 Mountain (1913) *Montagna.*	Coll: Dr. Vanni Scheiwiller, Milan.	cm.
123 Motor-cyclist (1913) *Motociclista.*	Tempera. Coll: The artist.	35×27
124 Idea for a Painting (1913) *Idea per un quadro.*	Pencil and wash. Coll: The artist.	23×26
125 Astral Rhythm (1916) *Ritmo astrale.*	Tempera. Coll: The artist.	65×50

Roberto Baldessari (born 1894)

Roberto Baldessari born in Rovereto in 1894. Studied at the Venetian Accademia, moving to Florence in 1915. Here he came into contact with the Florentine group centred round Papini and Soffici. His work was influenced by that of Soffici, and after 1924 he too returned to traditional figurative painting.

126 Spring in Romagna (1917) *Primavera in Romagna.*	Lithograph. Coll: Dr. Giuseppe Fedrizzi, Trento.	cm. 15·5×12·5
127 Street (1919) *Strada.*	Lithograph. Coll: Dr. Giuseppe Fedrizzi, Trento.	17×13
128 Drummer (1918) *Battecista.*	Lithograph. Coll: Dr. Giuseppe Fedrizzi, Trento.	15·5×12·3
129 Carnival (1918) *Maschere.*	Lithograph. Coll: Dr. Giuseppe Fedrizzi, Trento.	15·5×24·5
130 Table+Bar (1919) *Tavola+Bar.*	Lithograph. Coll: Dr. Giuseppe Fedrizzi, Trento.	17×14
131 Organ Grinder (1919) *Suonatore ambulante.*	Lithograph. Coll: Dr. Giuseppe Fedrizzi, Trento.	17×11·6

Sant'Elia (1888–1916)

Antonio Sant'Elia, born in Como on the 30th April 1888. Studied architecture at the Brera Academy in Milan, and came under the influence of the Vienna Secession, Wagner and Art Nouveau. In 1914 exhibited his visionary drawings for the 'New City' (*Città Nuova*) at the 'New Tendencies' show in Milan. At Carra's insistence he joined the movement and published the 'Manifesto of Futurist Architecture' closely based on the 'New Tendencies' catalogue. Unfortunately none of his projects for revolutionary architecture adapted to modern man's perception were built, and he died of a bullet wound at the age of twenty eight on 10th October 1916, a few months after Boccioni.

132 Architectonic Studies (1913) *Studi architettonici*	Ink and pencil. Coll: Sant'Elia Family, Como.	cm. 19·6×29·2
133 Architectonic Dynamism (1913) *Dinamismo architettonico.*	Pencil. Coll: Sant'Elia Family, Como.	26·2×20·7
134 Study for a Building (1913) (Facsimile) *Studio per un edificio.*	Ink and pencil. Coll: Museo Civico, Como.	28×20·9
135 Study for a Building (1913) (Facsimile) *Studio per un edificio.*	Pencil and crayon. Coll: Museo Civico, Como.	20·8×21
136 Study for a Building (1913) *Studio per un edificio.*	Pencil. Coll: Sant'Elia Family, Como.	28·6×19·6
137 Study for an Electric Power Station (1913–14) *Studio per una centrale elettrica.*	Pencil. Coll: Sant'Elia Family, Como.	27·8×21
138 Architectonic Sketches (Studies for bridges?) (1913–14) *Schizzi architettonici (Studi per ponti?)*	Pencil. Coll: Sant'Elia Family, Como.	22×21·4
139 Studies for an Electric Power Station (1913–14) *Studi per una centrale elettrica.*	Ink and pencil. Coll: Sant'Elia Family, Como.	20·2×21·9
140 Study for an Electric Power Station (1913–14) *Studio per una centrale elettrica.*	Ink and pencil. Coll: Sant'Elia Family, Como.	17·9×19·9
141 Study for a Bridge with Side Stairs (seen from above) (1913–14) *Studio per un ponte con scale laterali (visione dall'alto).*	Ink and pencil. Coll: Sant'Elia Family, Como.	28·6×19·9
142 Airport and Railway Station, with Lifts and Cable Cars, on Three Street Levels (1914) (Facsimile) *Stazione d'aeroplani e treni ferroviari, con funicolari, su tre piani stradali.*	Ink and pencil. Coll: Museo Civico, Como.	50×39
143 Study for the 'New City' (1914) *Studio per la 'Città Nuova'*	Pencil, ink and watercolour. Coll: Avv Paride Accetti, Milan.	30×17

144
Electric Power Station (1914)[1]
Centrale Elettrica.
(Colour illus. p. 59)

Pencil, ink and watercolour.
Coll: Avv Paride Accetti, Milan.

cm
35×20.5

145
Electric Power Station (1914)
Centrale Elettrica.

Pencil, ink and watercolour.
Coll: Avv Paride Accetti, Milan.

30.5×20.5

146
Electric Power Station (1914)
Centrale Elettrica.

Pencil, ink and watercolour.
Coll: Avv Paride Accetti, Milan.

30×20

147
Study for Stepped Profile Building with External Lifts (1914) (Facsimile)
Studio per una casa a gradinate con ascensori esterni.

Pencil.
Coll: Museo Civico, Como.

15.2×12.7

148
Study for a Stepped Profile Building (?) (1914)
Studio per una casa a gradinate (?).

Pencil.
Coll: Sant'Elia Family, Como.

11.2×12.8

149
Study for a Building with Stepped Profile and External Lift (1914)
Studio per una casa a gradinate con ascensore esterno.

Pencil, ink and watercolour.
Coll: Avv Paride Accetti, Milan.

29.9×20.9

150
Studies for a Stepped Profile Building with External Lifts (1914)
Studi per una casa a gradinate con ascensori esterni.

Ink and pencil.
Coll: Sant'Elia Family, Como.

27.4×20.9

151
Stepped Profile Building with External Lifts (1914) (Facsimile)
Casa a gradinate con ascensori esterni.

Ink and pencil.
Coll: Museo Civico, Como.

85.5×30.5

152
Studies for the 'New City' (1914)
Studi per la 'Città Nuova'.

Pencil.
Coll: Sant'Elia Family, Como.

27.9×21

153
Study for the 'New City' (1914) (Facsimile)
Studio per la 'Città Nuova'.

Pencil.
Coll: Museo Civico, Como.

12.9×11.3

154
Study for the 'New City' (1914)
Studio per la 'Città Nuova'.

Ink and pencil.
Coll: Sant'Elia Family, Como.

28.8×21

155
The 'New City': Pedestrian Crossings with Central Lifts (1914)[2]
La 'Città Nuova': Vie Secondarie pei pedoni, con ascensori nel mezzo.
(Illus. p. 61)

Pencil and watercolour.
Coll: Avv Paride Accetti, Milan.

42×23.9

1
The power station was the symbol of modern power for Sant'Elia, and his drawings reflect a romantic involvement with new potential, dynamism and energy. Lines are utilized in order to lend the representation the tremendous force of the image.

2
One of the magnificent drawings submitted in the 'New Architectural' exhibition, some of which were used to illustrate the 'Manifesto of Futurist Architecture'. The city was conceived as a complex multi-level structure on many levels, with roads reserved from pedestrians and mechanical means, facilities like lifts and moving pavements used as dramatic features.

166 The 'New City': Building with Stepped Profile on Two Street Levels (1914) *La 'Città Nuova': Casa a gradinate su due piani stradali.* (Illus. p. 60)	Pencil, ink and watercolour. Coll: Avv Paride Accatti, Milan.	cm 27·5×11·5
167 Stepped Profile Building with Lifts on Four Street Levels (1914) *Casa a gradinata con ascensori dei quattro piani stradali* (Illus. p. 48)	Pencil, ink and watercolour. Coll: Avv Paride Accatti, Milan.	56×55
168 Study for a Monumental Building (? Church) (1915) *Studio per un edificio monumentale (? Chiesa).*	Pencil. Coll: Sant'Elia Family, Como.	11·9×16·2
169 Study for the Façade of a Monumental Building (? Church) (1915) *Studio per la facciata di un edificio monumentale (? Chiesa).*	Pencil. Coll: Sant'Elia Family, Como.	26×20·1
170 Study for the Façade of a Monumental Building (? Church) (1915?) *Studio per la facciata di un edificio monumentale (? Chiesa).*	Pencil. Coll: Sant'Elia Family, Como.	26·5×21
171 Architectonic Studies (1916) *Studi architettonici*	Ink. Coll: Sant'Elia Family, Como.	11·8×9·5

Mario Chiattone (1891–1965)

Mario Chiattone, born in Lugano in 1891. Studied at the Brera Academy in Milan. Met Sant'Elia in 1914, and was influenced by his ideas. He took part in the crucial 'New Tendencies' exhibition. Did no more significant work after 1920 and died in 1965.

162 Construction for a Modern Metropolis (1914) *Costruzioni per una metropoli moderna.* (Illus. p. 64)	Pen and ink wash. Coll: Istituto di Storia dell'Arte, University of Pisa.	cm 99×106	This impression of a vision of an urban complex shows the influence of Sant'Elia but more clearly that Chiattone's drawings for similar buildings. Elements of the pyramid, the cube and parallelepiped shape a still fine drawing of a stage set typical of his projects.
163 Bridge and Study of Volumes (1914) *Ponte e studio di volumi.*	Pen and watercolour. Coll: Istituto di Storia dell'Arte, University of Pisa.	95×47.5	
164 Thermal Baths—Detail of the Entrance (1914) *Stabilimento termale—Particolare dell'ingresso (la torre ad ovest).*	Pencil, ink and watercolour. Coll: Istituto di Storia dell'Arte, University of Pisa.	93.5×42.5	
165 Cathedral II (1914) *Cattedrale II.*	Pencil and watercolour. Coll: Istituto di Storia dell'Arte, University of Pisa.	29×25	
166 Exhibition Building I (1914) *Palazzo per esposizioni I.*	Ink with pastel and tempera. Coll: Istituto di Storia dell'Arte, University of Pisa.	29.5×37	
167 Concert Pavilion (1914) *Padiglione per concerti.* (Illus. p. 66)	Pencil, ink and watercolour. Coll: Istituto di Storia dell'Arte, University of Pisa.	32.5×58	
168 Block of Flats IV (1916) *Casa ad appartamenti IV.*	Pencil and watercolour. Coll: Istituto di Storia dell'Arte, University of Pisa.	25×41	
169 Sketch for Stage Set (1921) *Bozzetti di scena.*	Pencil and watercolour. Coll: Istituto di Storia dell'Arte, University of Pisa.	44×38	

Documents

Francesco Cangiullo (born 1888)

Neapolitan by birth. Writer, journalist, painter. Contributor to *Lacerba*. *Le cocottesche*, 1912, free verse poems with preface by Palazzeschi. 1915–16 edited Naples Futurist publication *Vela Latina*. Cangiullo was one of the most original exponents of 'words in freedom': *Piedigrotta*, 1914; *Caffèconcerto*, 1915–18. He experimented with a 'Surprise Alphabet' and 'Pentagram Poetry', produced several remarkable *tavole parolibere*, worked with Balla on free-word compositions, and with Marinetti in 1914 made some mixed media constructions, 'dynamic combinations of objects'. Natural gift for theatre resulted in scores of the 1,443 memorable *serate* of the Futurist Synthetic Theatre and in 1921 with Marinetti founded the *Theatre of Surprise*, which he took on several tours. Abandoned Futurism in 1926. Lives in Livorno.

PAINTINGS

Signora Cangiullo Reading (1913)
La signora Cangiullo legge—macchia
Ink on cloth.
Coll: The artist.

4 Carabinieri, 5 Hunchbacks, 2 Wetnurses and the Dancer (1913)
I 4 carabinieri e i 5 gobbi, la balia e il ballerino.
Oil on wood.
Coll: The artist.

"Very first idea for my "Humanised Letters" which came to me one evening in the furniture factory of my father, sculptor in wood—Naples, October 1913." Communication from the Artist.

Wiiiindddd . . . Three-colour free word picture (1914)
Veeeennndooo . . . Tricromia—tavola parolibera.
Coll: Joimo, Livorno.

Milan—Demonstration—Free word picture (1915)
Milano—dimostrazione—tavola parolibera.
Coll: Joimo, Livorno.

OTHER WORKS

Café-Chantant.
Original manuscript, January 1915.
Coll: The author.

Café-concert— multicoloured humanised letters.
Caffeconcerto—Lettere umanizzate multicolori.
Edizioni futuriste di 'Poesia', Milan, 1918.
Coll: Vanni Scheiwiller, Milan.

Piedigrotta—Poema Parolibero
Free word poem written in 1914. Containing also Marinetti's Manifesto of Dynamic and Synoptic Declamation.
Cover by Cangiullo.
Edizioni futuriste di 'Poesia', Milan, (1916).
Coll: The author.

Vela Latina (1915–16)
Futurist publication, Naples.
Coll: Joimo, Livorno.

Noi—*Rivista d'arte futurista* (1923)
Futurist magazine, Rome (1916–25)
Published Cangiullo's *Poesia pentagrammata.*
Coll: The author.

Further exhibits the artist has kindly arranged to lend include photographs, letters, first editions, catalogues, playbills, newspaper cuttings, and three recent oil paintings evoking memories of more than 50 years ago.

Full particulars of some of these works not available on going to press.

Exhibits from the collection of

GIUSEPPE SPROVIERI

(property of Luigi Sprovieri)

Painter, art critic, and gallery owner. In 1913 and 1914 opened Permanent Futurist Galleries in Rome and Naples. The Rome gallery was inaugurated in December 1913 with exhibition of Boccioni's sculpture, and followed by two important collectives: 'Futurist Painting' (February-March 1914) and the 'First Free Futurist Exhibition' (April-May 1914), which showed the work of new painters such as Prampolini, Rossi, Depero, Sironi, Morandi, and included works by Archipenko, Exter, Rosanova and others. In this period both galleries were focal points for Futurist artists and writers and were frequently the scene of lectures, declamations, concerts and theatrical events. Still active in Rome as art historian and critic.

CATALOGUES

International:

Futurist Painting. *Bernheim-Jeune Gallery, Paris. February (1912).*

Futurist Painting. *Sackville Gallery, London. March (1912).*

Futurist Painting. *'Der Sturm', Berlin. April–May (1912).*

Futurist Painting. *George Giroux Gallery, Brussels. June (1912).*

Futurist Painting. *Rotterdamsche Kunstring, Rotterdam. May–June (1913).*

Futurist Painting. *'Erster deutsche Herbstsalon.' 'Der Sturm', Berlin (1913).*

Italy:

First Exhibition of Futurist Paintings. *Teatro Costanzi, Rome. February–March (1913).*

Futurist Painting. *Organised by 'Lacerba', Florence. November (1913)–January (1914).*

Futurist Sculpture: Boccioni. *Sprovieri Gallery, Rome. December (1913).*

Futurist Painting. *Sprovieri Gallery, Rome. February–March (1914).*

Futurist Painting. *Sprovieri Gallery, Naples. May–June (1914).*

Grand National Futurist Exhibition. *Galleria Centrale d'Arte, Milan. March (1919).*

Sprovieri Gallery, Rome:

Announcements and invitations to exhibitions, dated: 6 December (1913); 8 January, 12 January, 28 January, 1 February, 11 February, 13 February, 8 March, 16 March, 19 March, 5 April, 13 April, 28 April (1914).

Sprovieri Gallery, Naples:

24 May, 31 May, 4 June, 7 June (1914).

EDITIONS

E. Cavacchioli: L'Incubo Velato. *Edizioni di 'Poesia'. Milan (1907). Cover by Romolo Romani.*

F. Balilla Pratella. Musica Futurista. *Bologna (1912). Cover by Boccioni.*

I Poeti Futuristi. *Edizioni futuriste di 'Poesia'. Milan (1912).*

F. T. Marinetti: Zang Tumb Tuuum. *Adrianopoli—ottobre 1912—parole in libertà. Edizioni futuriste di 'Poesia'. Milan (1914).*

I Manifesti del Futurismo. *Edizioni di 'Lacerba'. Florence (1914).*

G. Papini: Discorso di Roma. *Edizioni di 'Lacerba'. Florence (1913).*

G. Papini, A. Soffici: Almanacco Purgativo. *Edizioni di 'Lacerba'. Florence (1914). (With drawings by Soffici.)*

G. Papini, A. Soffici: Almanacco della Guerra. *Edizioni di 'Lacerba'. Florence (1916).*

L. Russolo: L'Arte dei Rumori. *Edizioni futuriste di 'Poesia'. Milan (1916).*

F. T. Marinetti: Guerra Sola Igiene del Mondo. *Edizioni di 'Poesia'. Milan (1915).*

C. Govoni: Rarefazioni e Parole in Libertà. *Edizioni futuriste di 'Poesia'. Milan (1915).*

Teatro Sintetico Futurista. *Milan (1915).*
First collection of Futurist Theatre, containing *sintesi* by Marinetti, Boccioni, Cangiullo, Pratella, Buzzi, and others.

F. Cangiullo: Piedigrotta. *Edizioni futuriste di 'Poesia'. Milan (1916).*

C. Carrà: Boccioni. *Milan (1916).*
Limited edition of 500 copies prepared for the first posthumous Boccioni exhibition at the Galleria Centrale d'Arte, Milan, December (1916)—January (1917).

I Processi al Futurismo per Oltraggio al Pudore. *Rocca San Casciano (1918).*
Accounts of proceedings against Futurists for obscenity.

F. Cangiullo: Il Debutto del Sole. *Naples (1919).* With dedication and free word autograph.

F. T. Marinetti: 8 Anime in una Bomba—*romanzo esplosivo. Edizioni futuriste di 'Poesia'. Milan (1919).*

Futurist Movement—
Announcements and Press Releases:

1. 'The Futurist Poet Aldo Palazzeschi' (signed Marinetti)
2. 'The Futurist Poet Luciano Folgore'
3. 'The Triumphs of Futurism: Sculpture in Rome and Painting in Florence'
4. 'Paolo Buzzi Glorified in Rome'
5. 'The Exploiters of Futurism'
6. 'Marinetti in Russia'

Further exhibits from the Sprovieri Collection (property of Luigi Sprovieri) include correspondence from Boccioni, Carrà, Russolo and Severini; exhibition posters; and early number of Marinetti's review *Poesia.*

Bright Academy. 2/3/73. £1.00.

Catalogue designed by Gramma Studio, Bologna, Italy

© Northern Arts, 31 New Bridge Street, Newcastle upon Tyne
Scottish Arts Council, 19 Charlotte Square, Edinburgh

November 4th 1972

Photocomposed and printed by Hindson Print Group, Newcastle upon Tyne, England